

UNDERSTANDING THE MODERN WORLD

YOUR LOCAL BUILDINGS

by KATHLEEN HARSTON
and ELIZABETH DAVIS

A HANDBOOK FOR THE LOCAL SURVEY



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by Kathleen Harston and Elizabeth Davis

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Preface

WE hope that this book will encourage boys and girls to explore their home districts to find out how many old buildings there are and when they were built. Buildings are books which you must learn to read. Having done this you will have given yourself a hobby which need not cost much money, and which will add interest to your holidays and to your journeys to school and work. Most of the pictures, which have been drawn by Elizabeth Davis, are of existing buildings, or are based on them, and you should be able to find plenty like them for yourselves.

The book may also help the boys and girls in senior classes who are working by themselves on different aspects of a scheme of social studies. Here they will find a brief history of houses, churches and public buildings, together with something about how towns have grown.

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UNDERSTANDING THE MODERN WORLD

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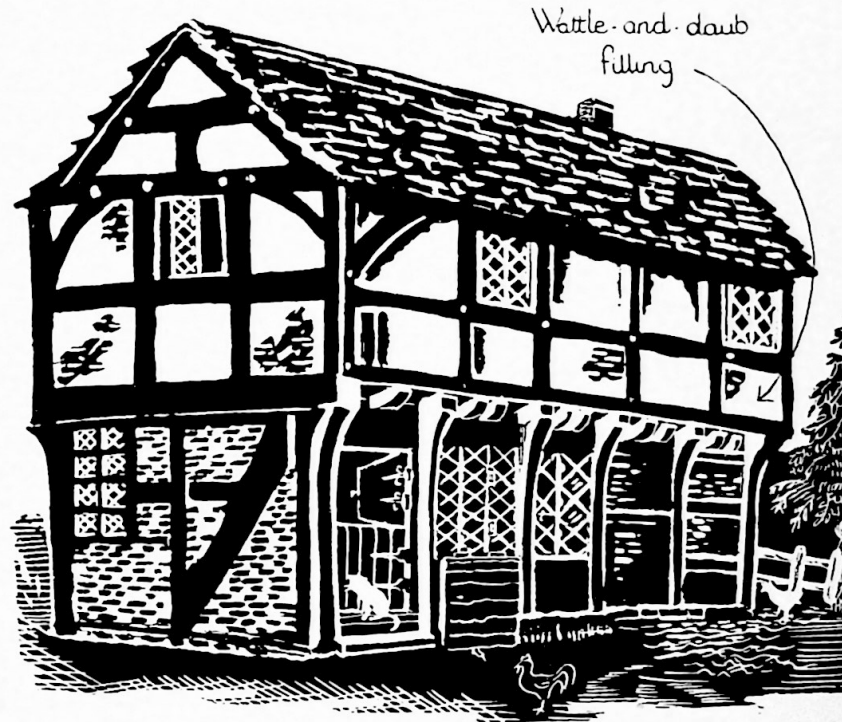
Our Houses Past and Present

Early-Timber-Framed House

* * *

THE merchants and shopkeepers who probably built the old houses still standing in the centres of our towns and villages used them for business as well as to live in. A half-timbered house like this one may have been built by a rich clothier who, when England became peaceful after the Wars of the Roses, could think about making his house as beautiful as possible.

* * *



* * *

Such a man was Thomas Paycocke of Coggeshall in Essex, who employed many workers, and whose own large house still survives. In his will Thomas gave orders that money should be distributed to "my wevers, fullers and shermen . . . my Kembers, Corders, and Spynners," not forgetting Humphrey Stonor "sometyne my prentice."

* * *

The houses of the workmen soon disappeared. They were wooden hovels of one or two rooms with thatched roofs, which easily caught fire and were the first to be demolished to make way for other buildings. But Thomas's house had to be large enough for his family and apprentices to live in and to be used as business premises as well.

Until about 1650 there were large areas of woodland in England, so there was plenty of material for houses like those in our first two pictures. The timbers were sawn by hand and often carried to a framing place, or space near the site, where they were shaped and marked ready to be put up when the foundations had been dug.

The upright timbers, or "studs," were fairly close together in the oldest half-timbered buildings, and the spaces between filled with thin, easily bent branches. This frame was daubed on both sides with plaster to make a thick wall. Later owners sometimes had the wattle and daub "infilling," as we call it, between the timbers, replaced by bricks. They may have had timber and infilling covered with a thick layer of plaster so that only by looking to see if the upper storeys overhang can we tell if it is a half-timbered house or not. The upper storeys in half-timbered houses often overhang the lower ones so that the floors are safely balanced.

Later Timber House of the Sixteenth Century



*Detail of
carved bracket
below overhang*

THE half-timbered houses built in the last half of the sixteenth century and the first half of the seventeenth were much more ornamental than the earlier buildings. Some of the studs were curved to make a pattern; beam ends, door posts and window frames were elaborately carved; there were plaster patterns on the infilling. You will see negro and Red Indian heads and odd bunches of flowers and fruit, which show that the houses were built when English sailors were coming home after their first voyages to America.

In Bristol two such houses were built on the bridge over the Avon in 1548. A London carpenter was employed as superintendent at 1s. od. per day, local carpenters received 8d., labourers 5d. Seventeen trees were ordered first, but many more were used. Chimneys and fireplaces were of brick and the bricklayer was paid 1s. od. per day. Ornamental stonework was brought from one of the monasteries which had just been closed. The work took 86 weeks because the men were slow and lazy. In 1551 the houses were let at an annual rental of £6 13s. 4d.

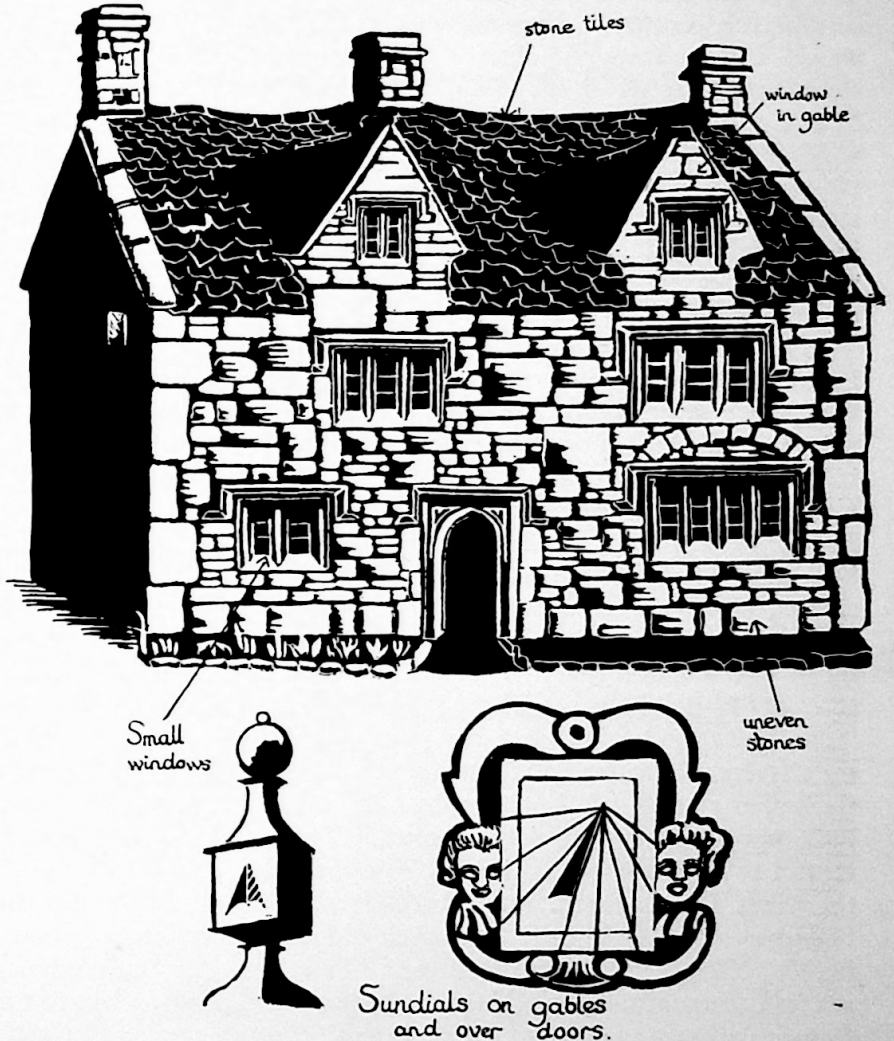
These houses nearly always had bay windows filled with small diamond-shaped panes of thick greenish-coloured glass. The panes were leaded together and only a small part of each window would open. We call them casement windows. The roofs were usually thatched when the houses were built, but thatch has often been replaced by tiles, to reduce the danger of fire.

In 1621 a rich butcher had a great half-timbered house built in the centre of Hereford. There is a huge stone chimney stack in the centre, which strengthens the building. The great timbers are held together by strong oaken pegs, and each storey juts out about a foot beyond the lower one. There is a wealth of carving, especially on the barge boards which edge the gables. These barge boards are not just for ornament, they keep the rain from beating in under the roof. The gabled entrance porch also has barge boards with an elaborate pattern carved on them. All the carved sections are important; if you tried to take away a piece, very likely part of the house would fall down.

Stone House of the Middle Ages

If you live in a hilly district like Derbyshire, West Yorkshire or the Cotswolds, you will see very few half-timbered houses, because there was plenty of stone and so it was cheaper to build stone houses. There were fewer woods and the timber was needed for other uses. You must remember that roads were bad and transport was poor before the nineteenth century, so that every district had to use local materials. The working people lived in the little stone houses you see in villages and small country towns. The masonry in the earlier buildings is often rough but the colour of the local stone seems to match the landscape, whether it be limestone across the middle of England, granite in the south-west and in Scotland, or sandstone in the north-east. Perhaps the loveliest stone houses are to be found in the Cotswold Hills, which were rich sheep lands in the Middle Ages, when wool was England's "Golden Fleece." It is often difficult to tell when these houses were built, because the stone weathers so quickly that even a modern house begins to look old after a few years. You must look carefully at the details.

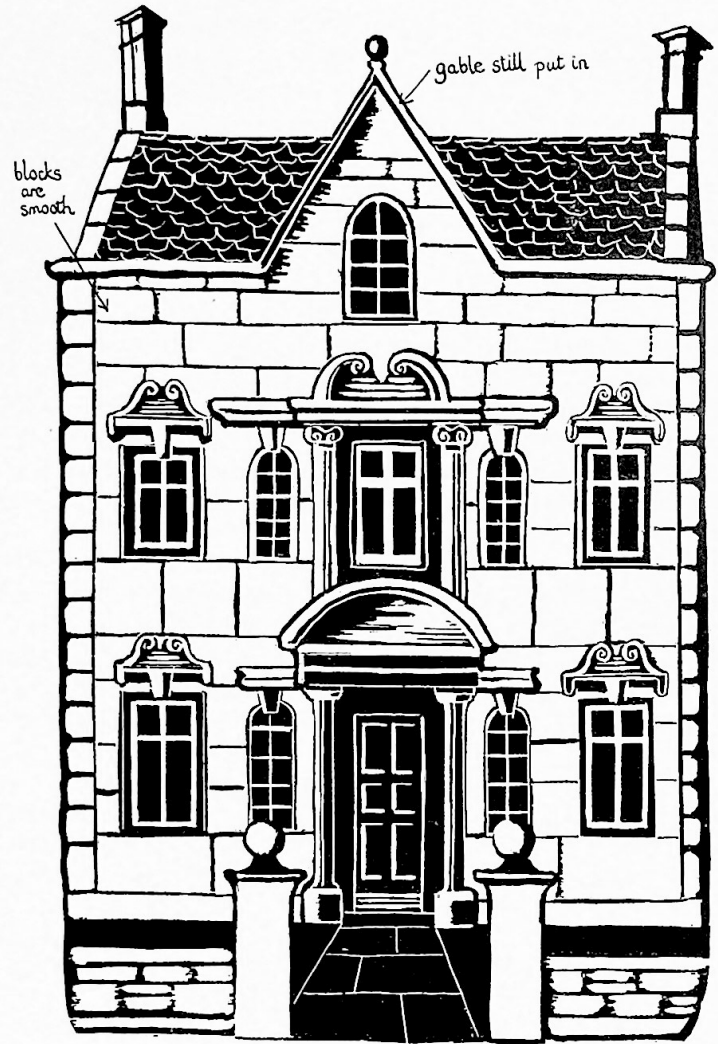
The fifteenth- and sixteenth-century houses are usually only two storeys high. They could not safely be built any higher because the stones were large and unevenly shaped so that walls often had to be two feet thick in order to support the weight of the roof without collapsing. The roof is covered with stone tiles or slates, or it may be thatched. The chimney stacks of large houses may be carved; in the smaller ones they are usually square or oblong. The casement windows have stone uprights (mullions) and ledges (drip-stones) above them, and these sometimes finish in a carved pattern or head at either end. The massive doorways often look like the entrances to a church. Indeed, it is quite easy to imagine the mason at work on a new aisle or chapel in the local church given by a rich wool merchant, and building his own house in his spare time so that he used some of the same ideas in both buildings.



A Stone House of the mid-seventeenth century

OUR picture shows a fashionable house built in the middle of the seventeenth century. The stonework is smoothly finished and the walls are not so thick and clumsy. They are often built higher. There were still gables which may be oddly shaped, sometimes with a sort of scalloped edge. Or the gable may be a triangle with a small oval window in the centre. This was sometimes matched by a triangular piece of stone or "pediment" over the door, and triangular key-stones over the windows. These might have been sash windows, an idea which had just been introduced from Holland. The chimneys were usually carved and often very tall. The roofs were always covered with tiles or slates, never thatched.

After the Great Fire of 1660 timber building was forbidden in London and bricks and stone were used instead. Other towns had fires in the seventeenth century—Warwick for instance—and similar rules were made. Everywhere it became fashionable to leave your old, half-timbered house and to live in a modern stone or brick residence. Celia Fiennes, who wrote an interesting journal of her journeys on horseback through England between 1685–1703, despised old buildings. The Rows at Chester, famous now as examples of medieval streets, she disliked. Nottingham she praised. It "is the neatest town I have seen, built of stone and delicate large and lofty Streetes much like London and the houses lofty and well built." Yet her account of Bristol must still have been true of many towns at the time. "The buildings of the town are pretty high most of timber work, the streetes are narrow and sometimes darkish, because the roomes on the upper storeys are more jutting out . . . the suburbs are better buildings and more spacious streetes." There had been no fire in Bristol to clear the old buildings. The merchants, grown rich with the West Indian trade, built themselves new houses outside the boundaries of the old city, while their old houses were let to poorer people, often several families in one house. In time the medieval streets became slums, until they were demolished to give place to the factories and warehouses of the nineteenth century.

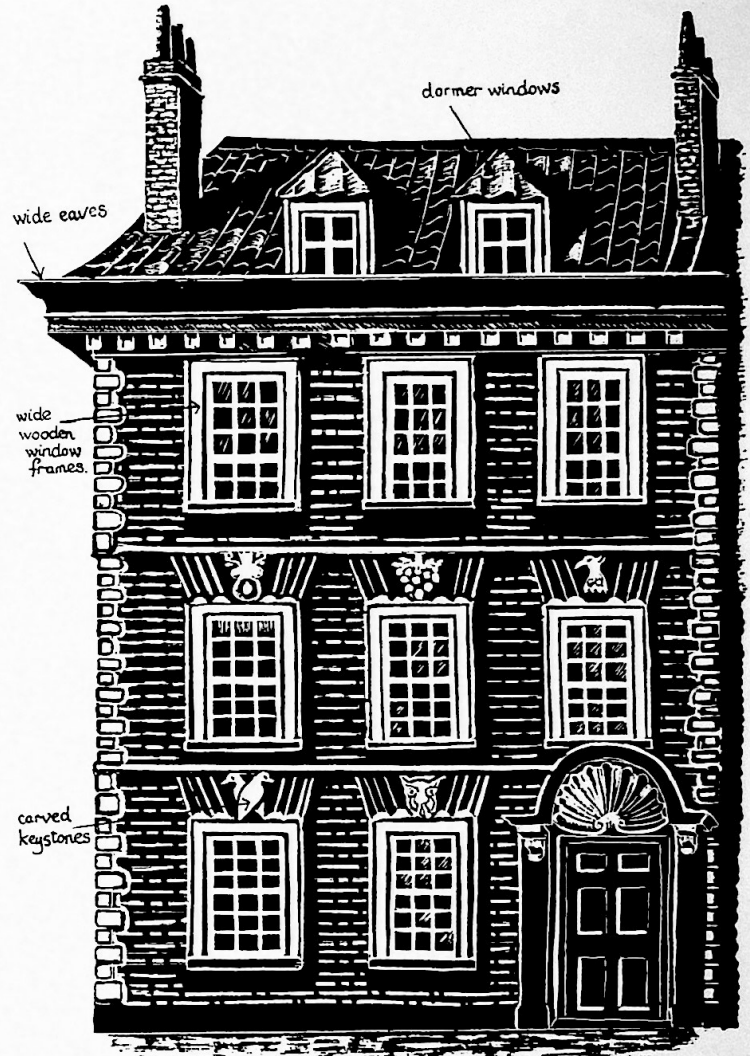


A Brick House of the later seventeenth century

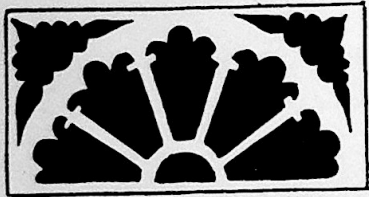
THE Romans understood brick-making and in Roman Britain there were villas built partly of brick and partly of wood and plaster. When the Romans left in 410 A.D. the knowledge was lost, but in the latter half of the sixteenth century builders in the Eastern counties and the Midlands imported Flemish bricks. It was not long before brickworks were started all over the country and bricks became the cheapest and most common building material, as they still are to-day. In Bristol in 1704 they were sold at 16s. per 1,000. Bricklaying could be either Flemish or English style. Sometimes the long part of the brick, the stretcher, alternated with the short part, or header, as the courses were made. That is called Flemish bond. In English bond there are alternate courses of headers and stretchers.

Local builders and architects worked from books of designs published by great architects like Sir Christopher Wren (1632–1723), who modelled their work on Greek and Roman styles. Our house, built in 1700, has queer shapes carved on the keystones over the windows. The front door has a wooden shell porch. There are wide eaves under the tiled roof, supported by wooden pegs or brackets carved into a pattern. The corners of the house are of stone which contrasts with the red brick. Stone also surrounds the sash windows in their wide wooden frames, containing from twelve to sixteen panes of glass. Unfortunately these attractive oblong panes have often been replaced by the large sheets of glass which are popular to-day.

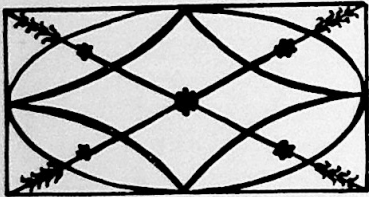
These houses usually show an exactly oblong face to the street. In towns they are higher and more box-like than in the country, because space is more valuable; for this reason they are attached to their neighbours on either side though often unlike them in height and shape. You can see houses like this in Dulwich Village and in St. Albans. By the seventeenth century the fashion for planning the best side of the house to face the street had begun, though this often meant that some living rooms got no sun.



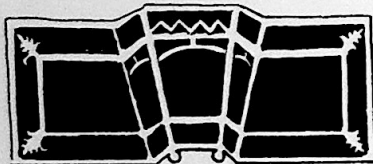
Early Georgian Houses



An early fanlight with wooden bars



A metal fanlight



A fanlight with a space for a lantern to light the steps



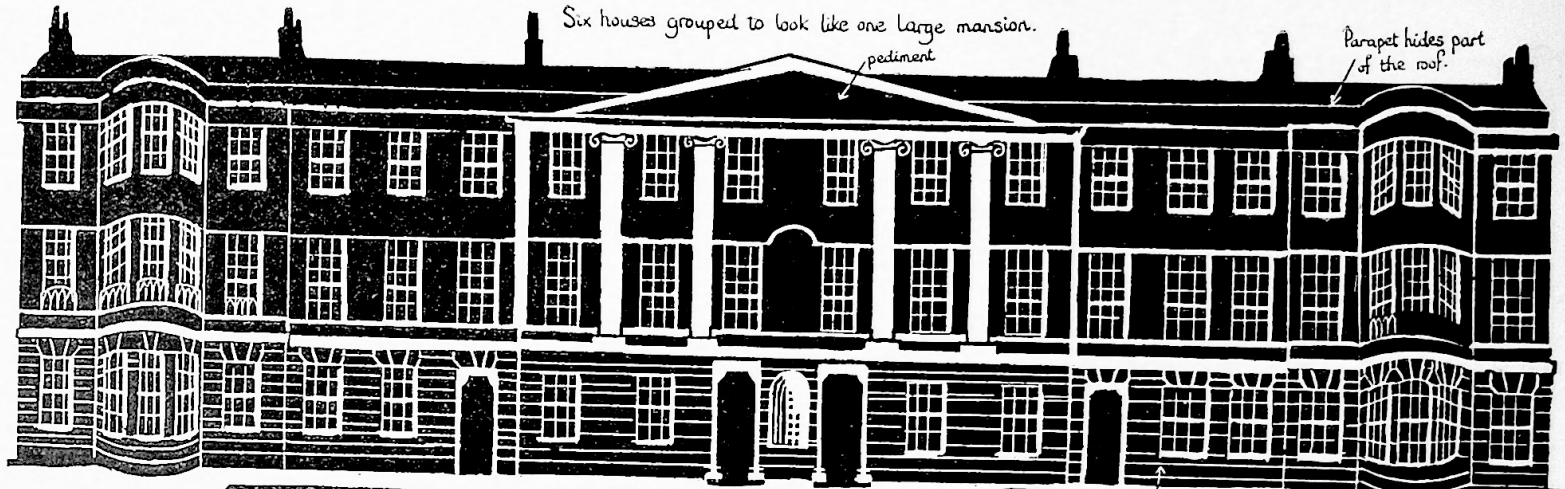
The extinguisher beside the door was used to put out the "links" or torches used in the streets by night.



IN the second half of the eighteenth century, houses, whether built of brick or stone, were usually designed in a block or square, all the houses being exactly alike in shape and height, though differing in detail. You will find rows of these houses in nearly all our old towns. Windows on the ground floor were sometimes built out to make a shop-window or else simply to enlarge the room inside. The windows were bigger than in the seventeenth-century houses with thinner frames for the panes of glass. There were fan-shaped windows, or "lights," over the front door, because without them the narrow halls of these tall houses would be very dark. You will find many different patterns on the fan-lights. On either side of the front door there may still be iron brackets to hold lanterns, and an extinguisher to put out the "links" or torches that lighted people home through the dark streets.

The houses of this period are called "Georgian" after the kings of the time, but during the last ten years of George III's reign his

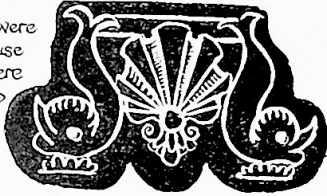
Later Georgian Houses



Six houses grouped to look like one large mansion.
pediment

Parapet hides part of the roof.

footscrapers were needed because most roads were not paved →



son ruled as the Prince Regent, and we call this the Regency Period (see p. 8).

Many Georgian houses built later on look much heavier because of the deep channelling which marks the joints between the stones of the lower storeys. If you are standing on the pavement you may not be able to see the roof, with its tiny attic windows, because of the wall or parapet that hides it. A group of houses in a block may be designed to look like one mansion, the centre one of the group having some extra decoration, such as a raised parapet or carving on the wall. Houses of this period often have little iron balconies and railings on either side of the steps leading up to the front door. There are iron footscrapers, which were necessary as the roads were still bad. Georgian doorknockers should have a page to themselves, because there were so many different shapes! See how many you can find.

joints between stones deeply cut in ground floor.



Lion's head doorknocker

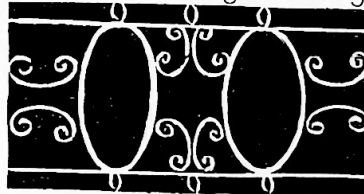


Part of the railings outside a house.



A lamp bracket over a gateway because there was no street-lighting

Fanlights were very ornamental.



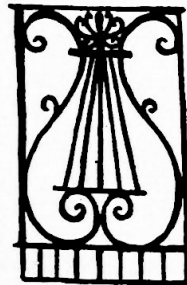
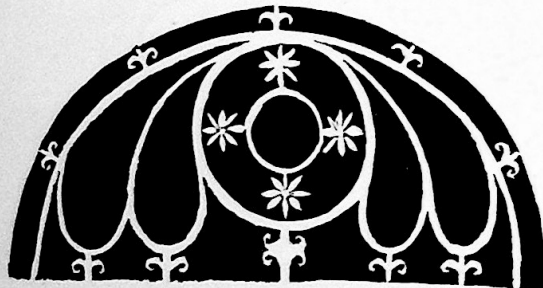
Regency Houses



Plaster-faced
house with
balcony

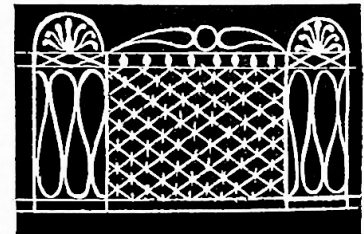


lyre shaped
ironwork
in garden door.



door knocker
with
sphinxes.

Part of balcony
railings.



MOST English cities have grown from a huddle of houses built round a castle or monastery, bridge or ford, and have spread outwards in a haphazard fashion through the centuries. The Romans first of all decided where the city walls were to be built, and then planned their streets, grid-iron fashion, inside the walls. Salisbury and Hull, built during the Middle Ages, were planned in much the same way. But usually the houses were crowded higgledy-piggledy inside the city walls for protection, and sprawled outside into suburbs when that need disappeared in the sixteenth century. From then until now towns just grew, without anyone trying to stop them.

The eighteenth-century suburbs were built to a plan. In Bath the two John Woods, father and son, planned squares and streets which climb the slope from the medieval city to the famous Circus and Royal Crescent, which they also designed. In other towns, especially London, landowners employed architects to draw up plans of crescents and squares, such as you find if you walk north and west of the Strand to Bloomsbury and Mayfair. Before this, houses had been built to order as they were needed; now the builders offered these "desirable residences" for sale. Unfortunately the Napoleonic Wars made people unwilling to spend their money on moving house, so the new crescents were often left empty and even unfinished. In Clifton, Bristol, in 1793 there were so many houses without roofs that "it had the appearance of a bombardment."

When stone was unobtainable or too expensive, brick was used for these building schemes. It was covered with a coat of plaster, called stucco, which gave a smooth finish and could be marked to look like stone. John Nash, the architect, made this material so popular that a rhyme was written about it in a London magazine in 1826.

Augustus at Rome was for building renown'd,
And of marble he left what of brick he had found;
But is not our Nash, too, a very great master?
He finds us all brick and he leaves us all plaster.

By the time of the early nineteenth century, the period that we call "Regency," seaside holidays had become fashionable. Everyone who could went to Brighton, Weymouth or Scarborough, or they went to the inland spas, Bath, Clifton, Buxton and Cheltenham,

"to take the waters." In all these towns you will find squares and crescents of stucco-fronted houses built for fashionable people. In Cheltenham they are often set in large gardens behind the pleasant tree-lined roads. These Regency houses are simpler in appearance than those built in the Georgian style, with graceful wrought-iron balconies, or verandahs if there is a garden. In Brighton the Prince Regent had a fantastic palace built, called the Pavilion. Rows of tall, balconied, bow-fronted houses were built near it, their plaster fronts shining in the sun.

These were the rich people's houses. The poor people still lived in the old houses in the centre of the town, with its narrow streets. There were no laws to prevent over-crowding and slums, no council houses or blocks of flats. But until the nineteenth century towns were still pleasant places to live in. London, the largest city in Europe, may have had a population of a million in 1800. Other English towns were much smaller and most parts of them were in sight of the country.

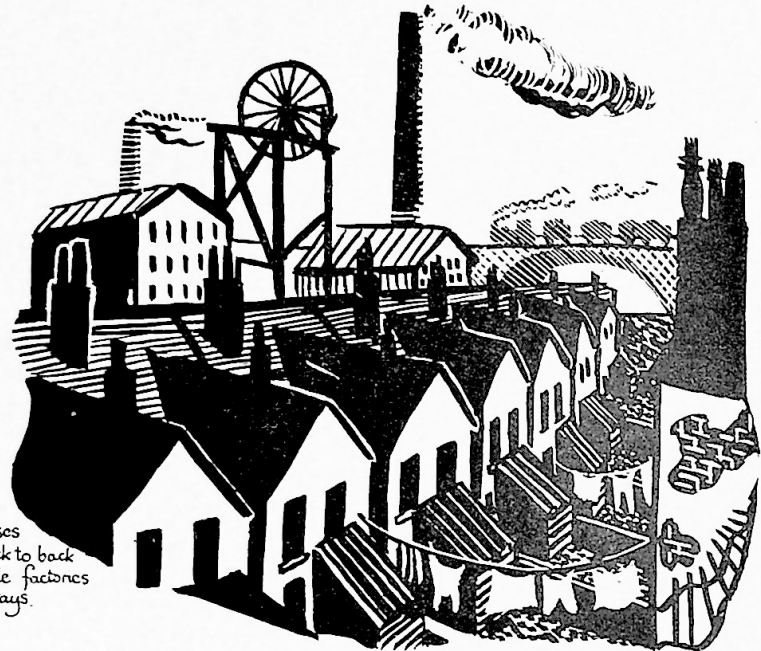
Country workers were often better housed than town workers. Individual houses were built as they were needed, and you can often trace the whole history of English architecture in one row of cottages. At Lacock, in Wiltshire, there are half-timbered cottages and those built in the sixteenth, seventeenth and eighteenth centuries, all in one street. Sometimes the local squire rebuilt the entire village when he rebuilt his own house. This happened at Harewood, Yorkshire, in 1760 and at Milton Abbas in Dorset in 1786. In both these villages stone cottages were built in the fashion of the day.

After 1800 there came a great and swift change caused by the Enclosure Movement and Industrial Revolution, about which you must read more in other books. Because of this thousands of people moved from the country into the town to work, and from the south of England to the north where villages grew into factory towns almost overnight. Nobody cared how the factory workers were housed, so that hideous rows of grim little houses sprang up. There were no laws then to say how they should be built. Before 1832 only a few of the northern towns were represented in Parliament, so that there was no way of making conditions in factories and factory-workers' houses known to the rest of England.

Houses built in the nineteenth century for workers in the new factories



Small houses
packed back to back
close beside factories
and railways.



THE factory owners themselves built thousands of dreary little houses along narrow streets near their factories in the North of England, the Midlands and South Wales. The foundations were weak, the cheapest bricks and the poorest mortar were used. The doorways were narrow, and opened straight into the living room from the street. The windows were small. Many houses were built back to back, that is with no space between two rows so that there were only windows in the front. Others were built round narrow court-yards. These narrow two- or three-storey houses were often occupied by more than one family, because the workers had to live near the factories in the days before there were any 'buses or trams.

In Manchester in 1848 many families, who could not find even part of a house, rented a cellar. Mrs. Gaskell, the author of *Cranford*

who knew Manchester in those days, described one of these cellars. "You went down one step even from the foul area into the cellar in which a family of human beings lived. It was very dark inside. The window panes many of them were broken and stuffed with rags. . . . Quickly recovering themselves, they began to penetrate the thick darkness of the place, and to see three or four little children rolling on the damp, nay wet, brick floor, through which the stagnant, filthy moisture of the street oozed up."

In London conditions were just as bad. Lord Shaftesbury found a room with a family living in each corner. There were families living in cellars in Westminster. The outbreaks of cholera in 1832 and 1848, caused by over-crowding, forced people to think about public health, pure water and better housing.

A late nineteenth century house

The first Public Health Act dealing with housing was passed in 1875. Since then there has been a series of Acts giving power to local councils to buy land and build houses to let to working-class people. There are rules about how many houses can be built to an acre, sanitation, water-supply, height of rooms, size of windows, etc. To-day architects plan council house estates with as much attention to detail as in the eighteenth century they gave to the design of a great mansion.

The first houses built after the 1875 Act obey the building by-laws, but are usually very ugly to look at. Many of these houses are still standing in industrial towns. They are not so closely herded together as the earlier houses built by factory owners, but there are long streets of them all exactly alike, with tiny strips of garden in front and backyards opening on to a lane behind. Most of them are built of brick, two storeys high. The backs have extensions jutting out to make the houses larger without taking up more land on either side. These contain the kitchen and scullery and a bedroom upstairs, but they make the other back rooms very dark. The upper rooms often have sloping ceilings. In the front there may be carved key-stones over the windows, but they are out of place on the narrow brick front. Swindon, the railway town, still has rows of these houses. They are better than the earlier Industrial Revolution hovels, but are still not good enough to look at, and there are no trees or grass edges to the pavements in the streets to cheer them up.

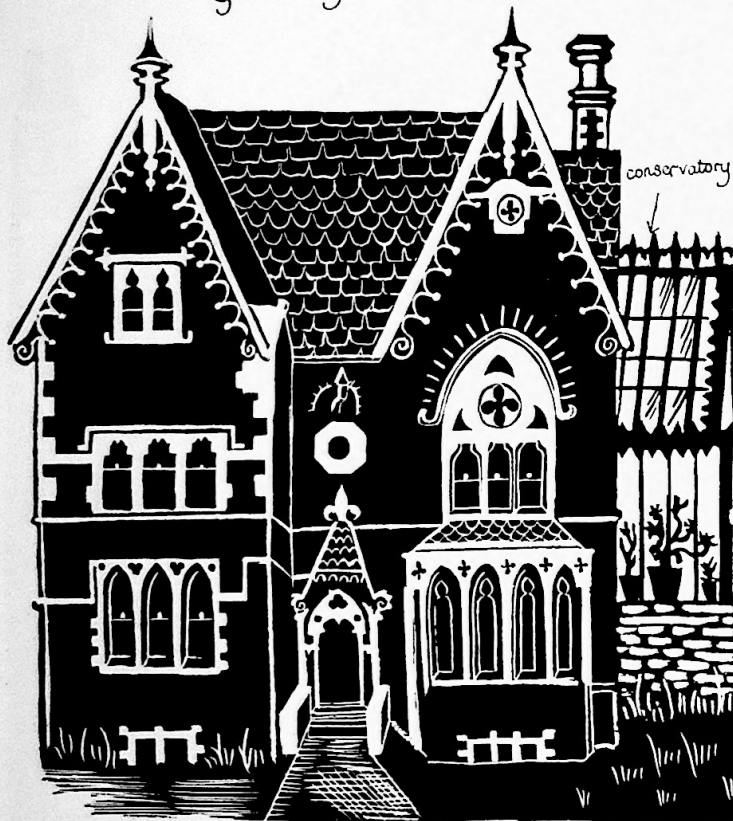
Here is a picture of the kind of house which we have described. You will find hundreds like it in the parts of industrial towns which were suburbs in the nineteenth century. Beyond them may stretch the twentieth-century suburbs. All these were built in rows without an architect's advice. So long as his houses obey the housing by-laws the builder need not employ an architect. These builders were responsible for the unplanned growth of our towns between 1918 and 1940, and also for what is called "ribbon building": single rows of houses stretching along the main roads leading from the towns into the country.

Red, purple and yellow bricks as well as tiles decorate this house

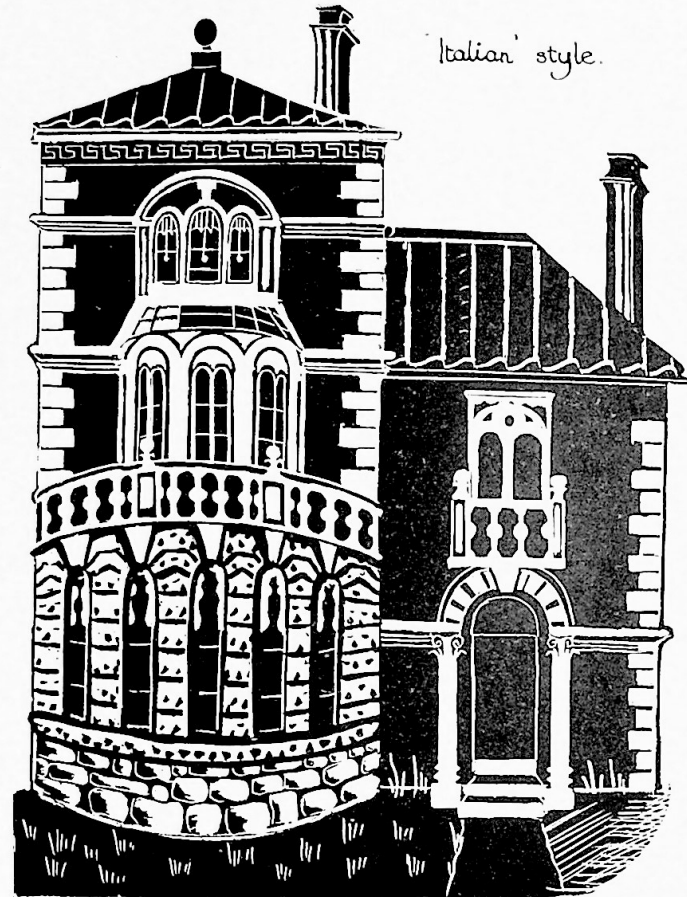


Larger Victorian Houses

'Gothic' style



'Italian' style.



THE Victorians loved grandeur and ornament and mixed up different styles of architecture in one house. Rich people could have any building materials they liked, because the railways were there to carry them. Our first architect has tried to imitate the windows of a church and castle in the Middle Ages. You will notice the fussy ornament and the Victorian conservatory. Our second architect borrowed the shapes of an Italian villa, which is rather like a Georgian house, but with more decoration on it.

The Victorians also often spoilt the fronts of the lovely old houses they inherited or bought. You may see Queen Anne stone fronts with Victorian stucco bay windows added, or a sixteenth-century house with pointed gables which has had one face replaced by the Victorian idea of an Italian villa. Houses that have been altered like this always wear a startled air, as though they cannot get used to what has been done to them!

A late nineteenth century house using plain shapes like those of country buildings

WILLIAM MORRIS, the artist, asked an architect to design a house for him towards the end of the nineteenth century. The result was the Red House at Bexley in Kent. Many people copied some of the ideas that were used in the design. These ideas had been taken from older and mostly plainer country styles of building. So you will find many large, red-brick houses with tall, decorated chimneys and spreading bay-windows. The Red House was very convenient in one way. The kitchen was on the ground floor close to the dining-room. Before that kitchens in big houses had either been in the basement, or else a long way from the dining-room.

In 1903 a garden city was built at Letchworth, in Hertfordshire, which was carefully planned to be a pleasant place in which to live and work. The small houses had a country feeling about them. They were made to look like cottages, but were more convenient and had large windows and doorways. They were too expensive to build for council house estates, but they set a high standard in materials and design. They looked permanent and solid, homes for families to grow up in.

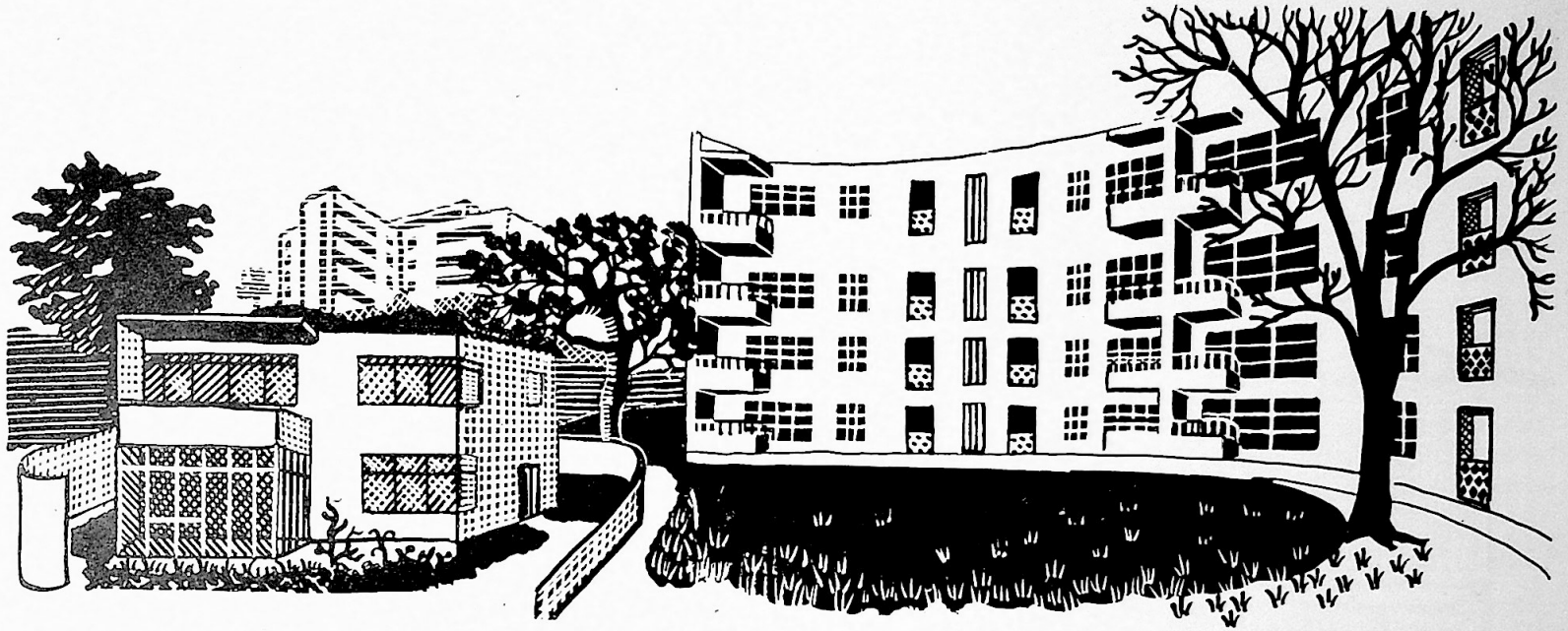




DURING the twentieth century garden suburbs have grown up on the edges of towns. They are usually made up of rows of semi-detached villas, built two storeys high. These brick and stucco buildings may be decorated to look like earlier houses. Imitation half-timbering is very common. This consists of planks of wood nailed across the finished brick wall, lead strips fixed across panes of glass to look like diamond glazing, and shutters that will not shut because they are nailed back on to the wall. Patterns copied from a wooden house or a thatched country cottage, where they are probably part of the shape, do not fit well in a brick or stone house.

New houses built in the local stone are more successful. There are numbers in the Cotswold villages and they fit into their surroundings very well, because the architects have used the same designs as their forefathers. Unfortunately, stone houses are very expensive to build nowadays. Brick houses built in Queen Anne and Georgian style are more common. There are some fine examples at Hampstead in the Garden Suburb. There is no reason why we should not copy old styles, but we should not just stick details from earlier styles on to the brick boxes which line many of the new roads in modern housing estates.

Reinforced Concrete houses and flats



DOTTED about England to-day are numbers of square-looking or curved houses with flat roofs and wide windows, which do not look like anything which has been built before. Actually they have a frame, like the timber and plaster buildings, but the framework is made of steel or reinforced concrete. This framework carries the weight of the floors and roof, and great blocks of flats, big shops and cinemas can be built safely in this way. Before, the walls had always borne the weight, and so they had to be thick and solid. Now the walls can be quite thin and made of almost any material that will keep out the weather. Some modern-framed buildings have concrete walls which are only four inches thick, and flat concrete roofs which will cover any shape the architect chooses to design, and which are quite water-tight. (It is difficult to fit a sloping roof over any shape which is not square or oblong.) Also the top-storey windows let

in much more light in a house with a flat roof than in one with a sloping roof.

In London big blocks of flats have been built in this way. Some of them are for people who are not well off. They look very pleasant with their balconies, courtyards and patches of grass. Many Londoners prefer to live near their work. If they want a modern house with a garden they must travel miles in crowded 'buses and trains every day to get to suburban housing estates. Blocks of flats can be built in the middle of cities because they use less land than separate houses for the same number of people, and they are one way of solving the problem of our outsize towns. Some of them have their own restaurants, laundries, central-heating plants and rubbish destructors, which save the housewife a lot of work.

Prefabricated Houses

THE idea of framing a house with steel or reinforced concrete came to England from Europe. Since 1940 America has taught us how to make "prefabricated" houses. For a long time spare parts, like window frames and doors, had been made in a factory or workshop and sent out to the building estates where all the houses

little houses, one or two storeys high, outside nearly all our towns, and they have made homes for hundreds of families who might have had to wait a long time for a brick or stone house to be built.

Prefabricated houses can be built of wood, concrete, steel or



were exactly alike in size. Garages and chicken-houses could also be ordered from a catalogue and delivered at the door. But it was a new idea to make the parts for a dwelling-house in a factory by mass production methods, and then to send them off on a lorry to the prepared site. However, to-day there are groups of these

aluminium. A concrete floor is laid on the shallow foundations, into this are fixed the wall sections, lined with board which can be covered with distemper or paint. The roof may be flat, or it may have a gentle slope. The work of putting up the house can be done in a day or so by three or four men.

Church Building

FOR hundreds of years the parish church was the centre of life in the town or village, so that if the old building still stands to-day we may expect to read in it much of the history of the community. In the Middle Ages the church was used for meetings as well as for worship. In times of danger it was a place of refuge. Some churches on the Welsh border look more like fortresses than churches. Sir Walter Scott described Durham Cathedral as "half church, half castle against the Scots." Some of you may remember churches which became refuges again during the last war, when their crypts were turned into air-raid shelters.

You will look for the oldest churches in the centre of the town where you found the oldest houses. Make sure first of all that they are the original buildings and not nineteenth-century structures on an old site. Remember also that though the church may have been founded in the eleventh century, after the Norman Conquest, it was probably added to and partly rebuilt before the Reformation in the sixteenth century, so that you will find examples of all the different kinds of architecture that were fashionable during that long period. Of course there were churches in England which the Saxons had built before the Normans came. The Normans pulled down nearly all of them and put in their place more elaborate buildings, to show how rich and powerful they were.

Many monastery churches were built in the eleventh and twelfth centuries in the Norman and Early English styles of architecture. The ordinary people were allowed to go into the naves of these churches; the monks kept the other parts for their own services. The rich merchants of the thirteenth, fourteenth and fifteenth centuries often used their money to rebuild their parish churches which were not monasteries. On pages 18 and 19 are pictures of an imaginary church to show how a small Norman church may have grown through the centuries into a great parish church.

Somewhere inside an old church there is usually a list of the names of the men who have been vicars, or parish priests, from the time it was founded to the present day. This list may tell you some interesting things. For the year 1348, for instance, there may be more

than one name, as that was the year of the Black Death. There were civil wars and other troubles which sometimes led to parish priests being changed. These disasters interrupted church building also, or took away the best craftsmen, so that the work done was not very good. But men tried to make the church as beautiful as possible, because it was more often used than any other public building in the town. Their own houses were often dreary places, but only the best materials and workmanship could be used for God's house.

Under the pictures of the small Norman church there are drawings to show the sort of arches and pillars that you would expect to see in a church built in the twelfth century. The smallest drawings show the kind of carving that would decorate the stonework. The second picture on page 18 shows the church when an aisle had been added to it, and the chancel made bigger in the thirteenth century. The first pictures on page 19 are of the same church in the Decorated period of architecture in the fourteenth century, and the second group of pictures on that page show it as it became in the fifteenth century, after additions had been made in the Perpendicular style.

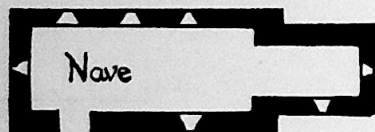
* * *

THE earliest churches were built with squat towers, which acted as look-outs, and housed the bells which called the people to service and warned them of danger. You will find many in the North of England and on the Welsh border, both dangerous places in the Middle Ages, when the Scots and Welsh were enemies of the English. Spires were sometimes added later, often not until the fifteenth century and some as late as the eighteenth. You will find more of the earlier spires in the Midlands, and in the Eastern counties, especially Lincolnshire. There are local fashions in spires which you can look out for. In Somerset there are some glorious towers, built in the fourteenth and fifteenth centuries, finished off at the top with little spires, or pinnacles. When you stand on top of the tower to admire the view there is a little wall, or parapet, to stop you from falling over. This parapet has a pattern cut in it. As you climb the tower there are little openings, or lights, so that you can see your way. These have carved stone-work round them.

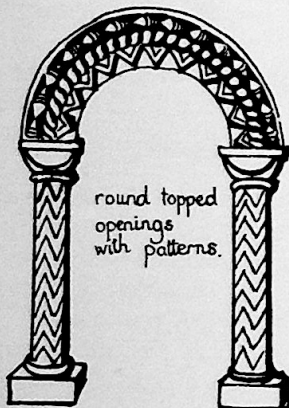
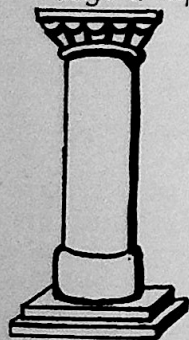
Norman



small plain church with few windows.



massive round pillars to take weight of roof.

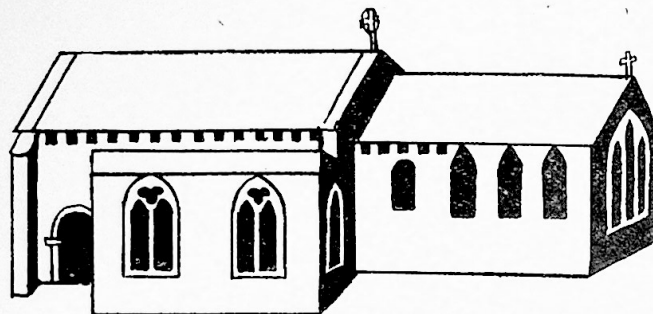


round topped openings with patterns.

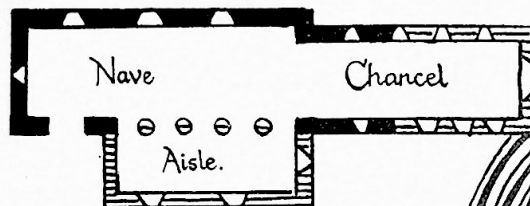


carved creatures round doors.

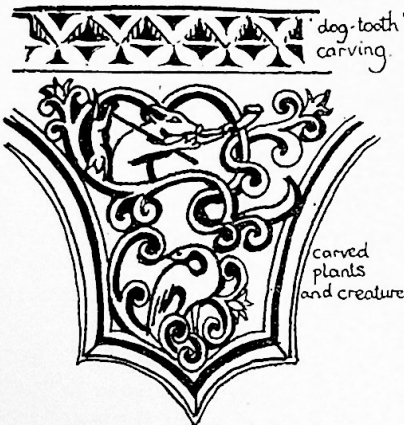
Thirteenth Century



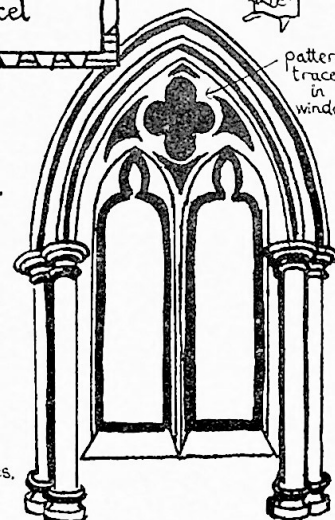
chancel and aisle added, windows enlarged.



patterned tracery in window

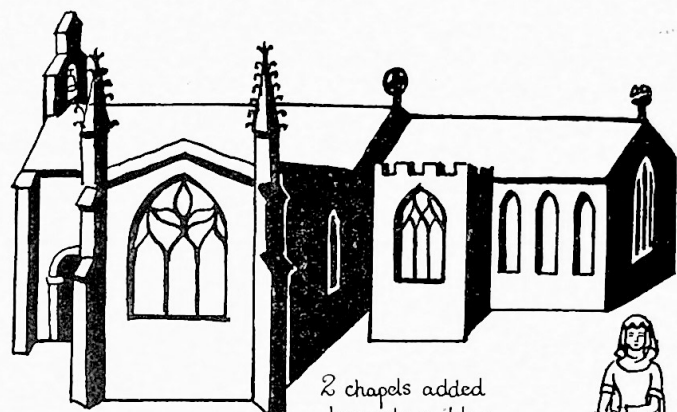


carved plants and creatures.

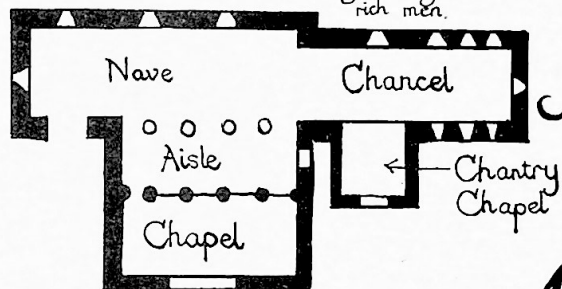


thinner pillars and pointed arches.

Fourteenth Century



2 chapels added
by trade guilds or
rich men.



ball-flower
carving.

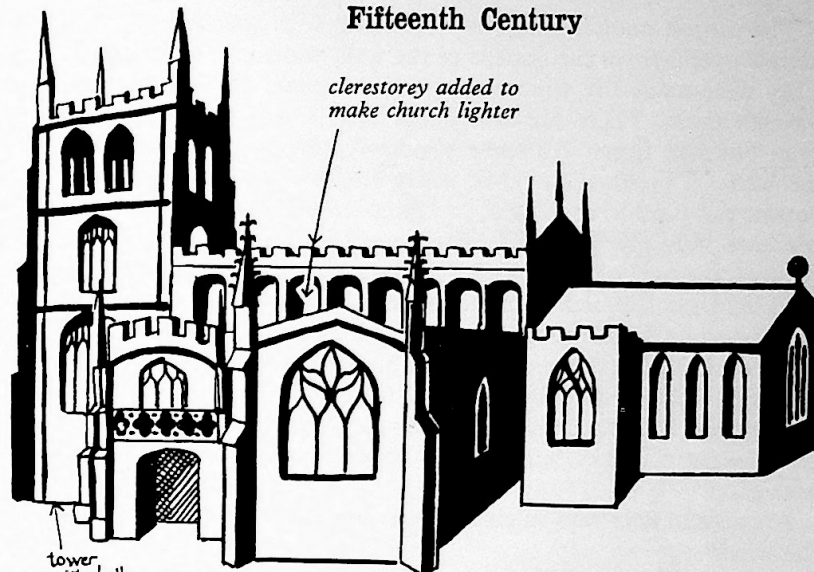


Head of a lady
of the time as an
ornament near
the roof



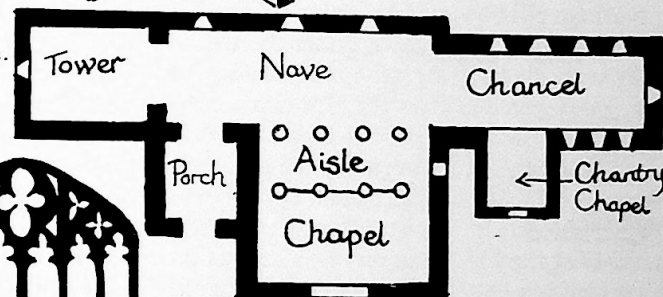
Enormous windows with very thin stone framework

Fifteenth Century



clerestorey added to
make church lighter

tower
with bells
built at
end of nave.



Man's head carved on archway

The earliest church windows were small with rounded tops and narrow openings on the outside of the wall, widening on the inside. They were made like this so that enemies could not shoot arrows through them. There are also some small round windows dating from Norman times. All these windows are generally high up in the walls. Twelfth-century, or Early English, windows were still narrow but pointed at the top, or lancet-shaped. Next several lancet windows were grouped under one wide pointed arch. The spaces between the tops of the lancets and the arch were filled with stonework and glass, which is called tracery. The tracery became very elaborate in the thirteenth century, and this is the style we call Decorated. The Perpendicular styles of the fourteenth and fifteenth centuries had wider windows under a flattened arch. By the fifteenth century life was more secure and bigger windows could be safely built. Some churches built at that time seem to be almost walled with glass.

Arches and doorways in church buildings were the same shape as the windows.

Norman pillars were like tall round stone drums filled with rubble, which sometimes fell down under the weight of the roof and tower. They were replaced by groups of slender, solid stone pillars, which were more graceful than the Norman columns. The Norman pillars in Durham Cathedral were decorated with line patterns cut with an adze. About the twelfth century the chisel came into use and delicate patterns and figures could be cut. On either side of the entrance to the chapter house at Christ Church, Oxford, there are pillars with carvings at the top. That on one side was done with an adze, on the other side is a leaf carving which must have been done with a chisel. Perhaps the pillars were finished at different times, or perhaps an old and a young man were working side by side, the one with old-fashioned, the other with modern tools. You will find all sorts of queer shapes cut in stonework, and some of them may not seem to you to be very suitable for a church. People long ago did not mind having amusing things to look at in church.

Some of the finest carving was done to decorate chantry chapels inside the churches. These were tiny rooms, just big enough to hold

an altar and a priest, who prayed daily for the soul of the person in whose memory the chapel had been built.

Remember that before the Reformation churches were brightly coloured. Very few people could read or understand the Latin services, but they could understand the pictures, illustrating Bible stories, which were painted on the walls. There were also pictures in the stained-glass windows. Find out whether there is any old stained glass in your church and have a good look at it. The people of the Middle Ages could make stained glass much better than anyone can to-day.

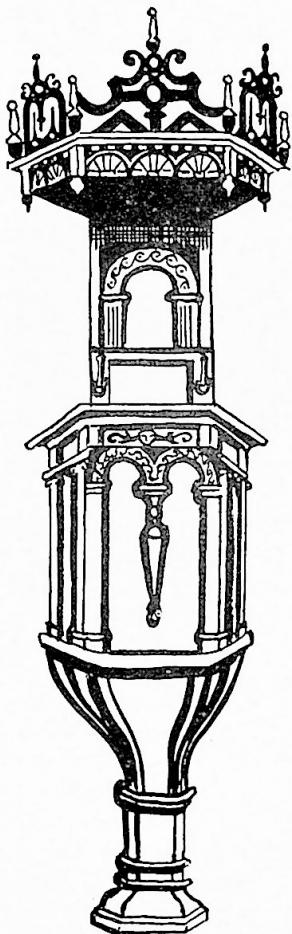
In 1531 King Henry VIII made himself head of the Church of England instead of the Pope. During the next thirty years, the period which is called the Reformation, many changes took place in church buildings as well as in church services. The insides of the churches became plainer, because the walls were whitewashed to cover the pictures, much of the lovely stained glass was smashed, and the shrines and figures of saints were broken up. People began to feel that it was wrong to have anything in churches which might distract the people's attention from what the priest was saying or doing. As the services were now in English the congregation could understand what was happening more easily.

The monasteries were all closed at this time. Some of their churches became parish churches, but many were left to fall into ruin and become stone quarries for anyone who wanted to build or repair a house. The lead roofs and bells were sold, because they were worth a lot of money. Noblemen or rich merchants bought some of the monasteries and made them into houses for themselves.

There was hardly any church building from the time of the Reformation until the end of the seventeenth century. Rich people spent money on making their own houses beautiful. New wooden altar-rails, pulpits or pews were occasionally added to churches in the seventeenth century. You can easily recognize them if you have looked at the woodwork in houses built at the same time. The wood used was oak and it was carved with the same sort of patterns that were used on panelling and furniture.

Churches after the Reformation

A seventeenth century pulpit

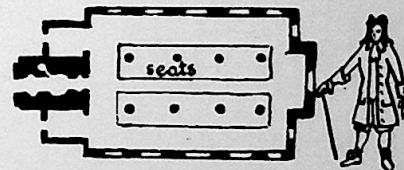
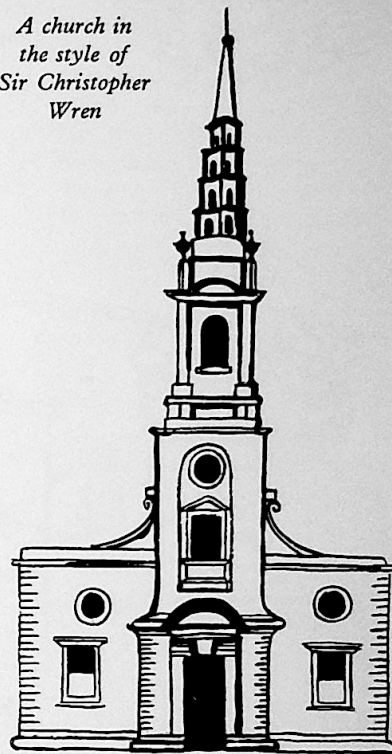


DAMAGE was done to some churches during the Civil War (1642-49) when troops were garrisoned in them. Later, during Monmouth's rebellion of 1685, his troops used the figures on the west front of Wells Cathedral as targets for shooting practice. The eighteenth century was also a time when many churches were neglected; some became almost ruined and had to be rebuilt in the nineteenth century when people became more interested in them.

After the Great Fire of London in 1666, Christopher Wren was given the job of designing the new city churches. If you have seen pictures of St. Paul's Cathedral, his masterpiece, you have some idea of what his work was like. His smaller churches had slender towers, finished off with spires or domes. The main entrance was often behind a row of pillars at the head of a flight of steps. Over the pillars was a triangular piece of stone, called a pediment, which made the entrance to the building rather like the entrance to a Greek or Roman temple. Inside Wren often planned his churches with curved east ends and flat roofs. He left out the tall screen which divided the congregation from the altar. After the Reformation the congregation took much more part in the services, and Wren was the first architect to plan churches for this purpose. There was usually a lot of finely carved woodwork in his churches, which made the walls as beautiful as the pictures had done before the Reformation.

Wren had many pupils who borrowed his ideas, and his influence can be traced especially in the Oxford colleges and their chapels. Sometimes churches were built in the fashionable new suburbs of the eighteenth century, and they were usually designed in the Wren, or "classical," fashion. The insides of others were remodelled in the new style, and galleries were added where the congregations were large. Maids sometimes queued up for seats for their mistresses in fashionable churches.

*A church in
the style of
Sir Christopher
Wren*



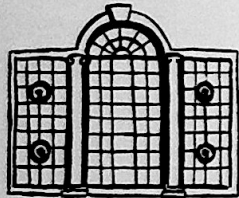
A Classical Church



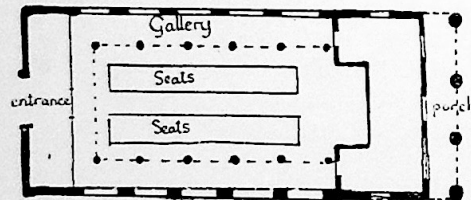
The cherub's head and the urn are the kind of ornament found in classical churches built up to the beginning of the nineteenth century



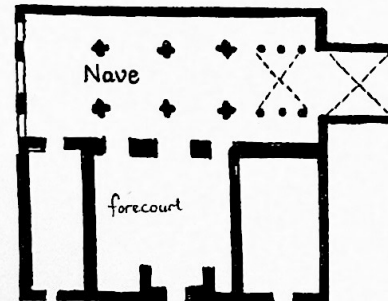
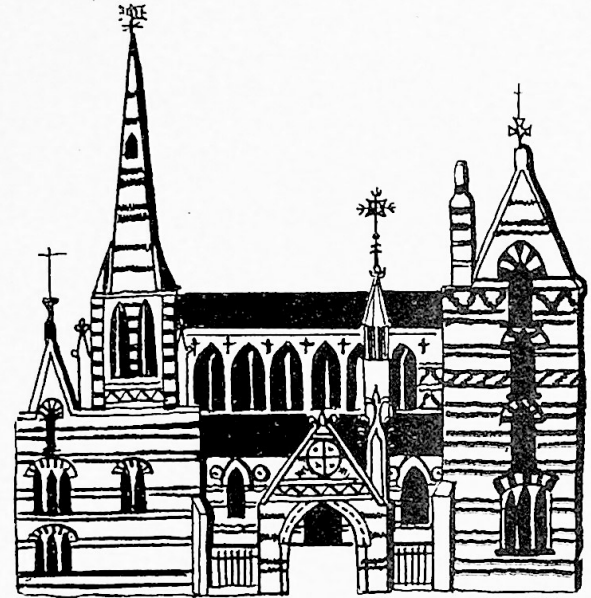
Later design in imitation of a Greek temple.



window with clear glass painted with pictures or designs, often in yellows and browns.



A Victorian-Gothic Church



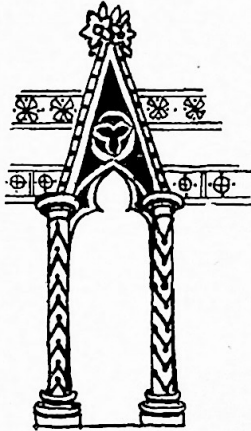
Different coloured materials were often used in these copies of the church styles of the Middle Ages. The carving is sharper and the stone less weathered than in an older building.

A Twentieth Century Church

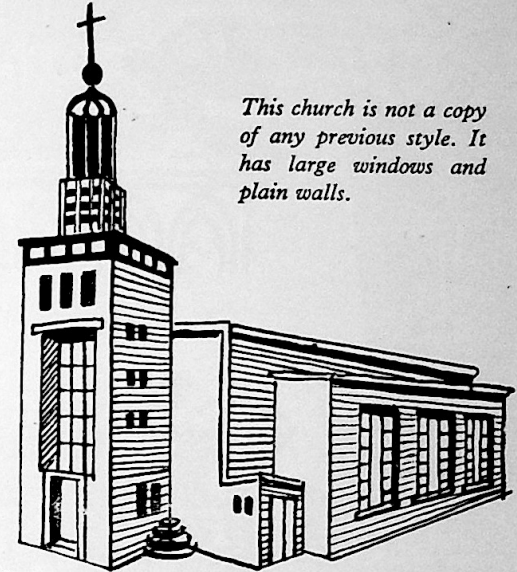
WHEN towns began to grow much larger in the nineteenth century, during the Industrial Revolution, churches were built in the new districts. The money was often provided by the congregations in the rich suburbs. The Victorians copied the building styles of the Middle Ages for these churches, just as they did for their own houses. Many people to-day still think that these styles are the best for churches and you will find copies of Norman and Early English work in the middle of twentieth-century housing estates.



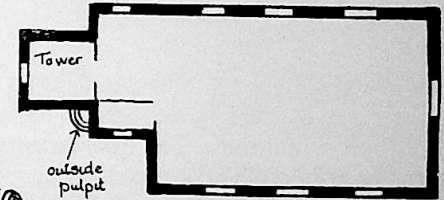
The insides of nineteenth century Gothic churches are often painted or stencilled with coloured patterns. Coloured marble, glass and stones are used as well.



Some modern architects have designed churches which fit in better with their surroundings. These buildings have very little ornament inside or outside, and they are light and cheerful-looking. The insides seem even more open than Wren's churches, and everyone can see what is happening and feel a part of the service.



This church is not a copy of any previous style. It has large windows and plain walls.

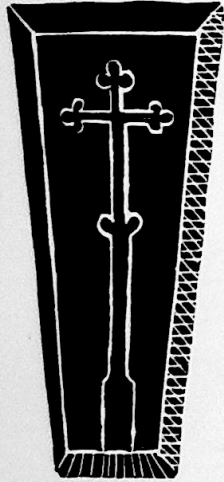


A twentieth century statue for the inside of a church.

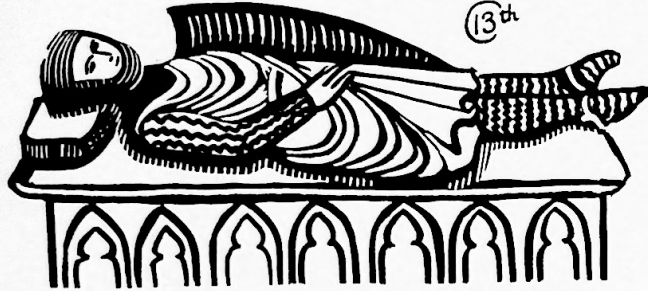
Monuments in Churches

Brasses.

stone slab



(12th)



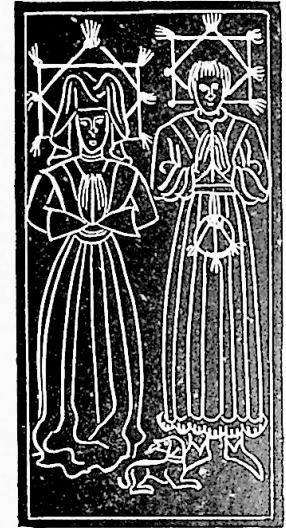
stone or alabaster



(14th)



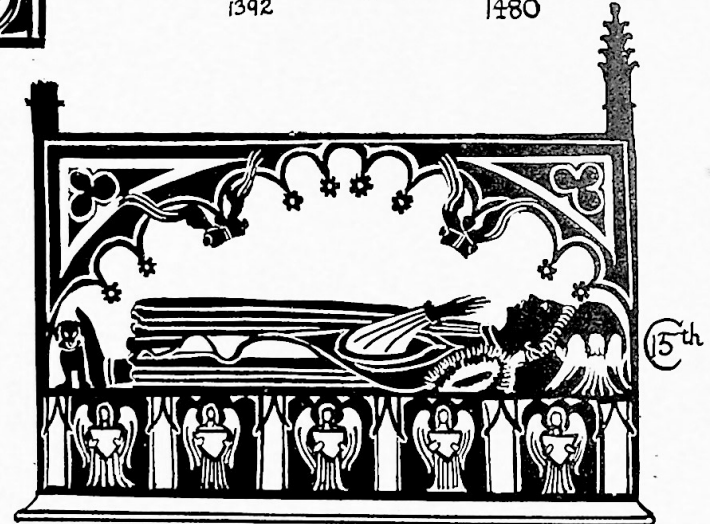
1392



1480

In the Middle Ages the few people who could afford monuments over their graves were buried inside the church, close to the altar if they were important. The monuments were usually memorial brasses, or effigies. The brasses consisted of figures engraved in brass and nailed on to a stone slab in the floor of the church. The effigies were whole figures, carved from wood, stone or alabaster, lying, with hands folded in prayer, on large blocks of stone. The people are always shown wearing their best clothes and they show us what dress was like at different times in our history. The effigies were painted in bright colours.

The monuments which were put into churches during the reigns of Queen Elizabeth and King James I were often made of plaster and were much more brightly coloured than earlier monuments.



(15th)



16th

painted stone and plaster



17th



18th

marble



stone



19th

marble



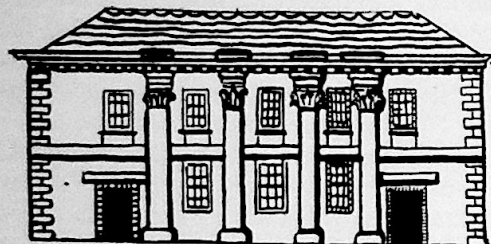
20th

stone carving

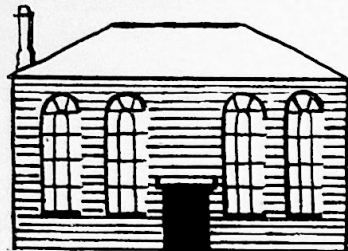
The effigies usually knelt by the side of a little table, or altar, with a Bible on it. The husband and wife faced each other on either side of the table, with effigies of the sons kneeling in a row behind the father, and the daughters behind the mother. One exception to this is Sir Francis Bacon, who sits comfortably in a chair on his monument, overlooking the altar of a little church near St. Albans.

Most of the eighteenth-century monuments were made of marble and were not coloured. Many of them were very large, with figures standing or lying down surrounded by pillars and cherubs. Great churches, like Westminster Abbey, are so crowded with these monuments, of all shapes and sizes, that it is difficult to see what the inside walls of the buildings are like. But the monuments tell you the names of the important families living in a town at different times, and help you to build up a picture of its life.

Chapels — Seventeenth to Early Nineteenth Centuries



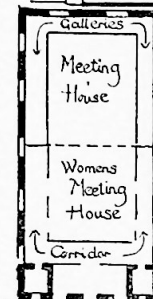
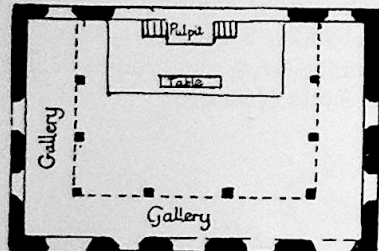
1693



1755



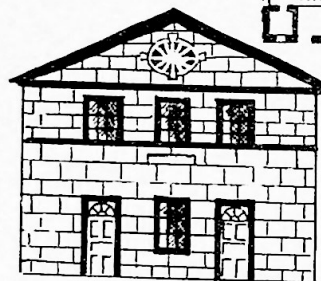
1830



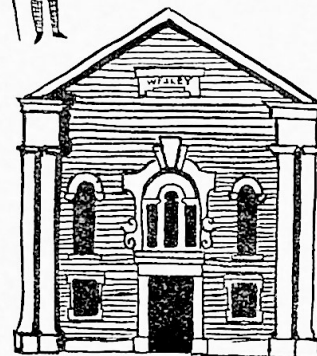
1721



1742



1825



1837

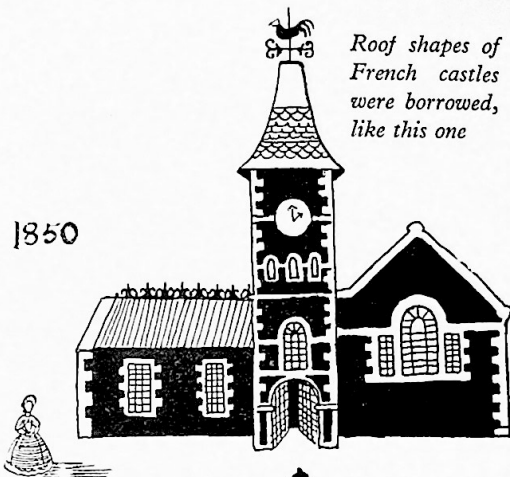
Room is allowed so that all the congregation can see and hear the speaker.

In 1689 Parliament passed a Toleration Act which said that Protestant Nonconformists could worship freely. Until then Puritans had been fined twelve pence or more for not attending their parish church. They met secretly for worship and it was seldom possible for congregations to build a meeting house. After 1689 Baptists, Presbyterians and Quakers all began to build their own churches. Few remain to-day, because later there were more outbreaks of rioting against people who would not join the Church of England.

At Dudley in 1715 "the mobbe brake downe the gatts . . . and about eleven o'clock at night sett fire to the two great pillars that beare up the rooffe, which fell at two o'clock."

The meeting houses which date from this time may still show how the preacher and congregation were protected from the mob. John Wesley's first church, the New Room in Bristol, was built in 1739. The great double-decked pulpit can only be reached by a passage from the preachers' rooms upstairs. In the old Quaker meeting house

Nineteenth and Twentieth Century Chapels



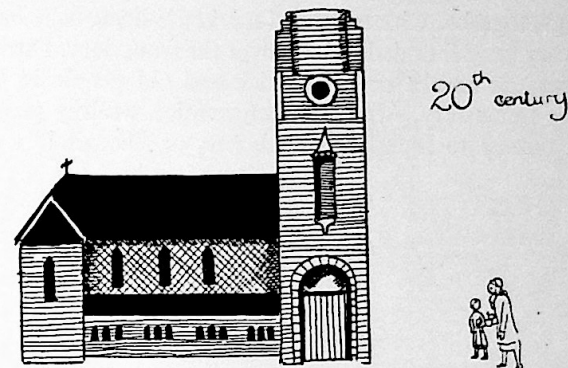
Roof shapes of French castles were borrowed, like this one



Gothic details were used although the plan was still less complicated than that on page 22.

at Claverham, Somerset, there are wooden shutters which could be closed over the galleries to protect the women and children of the congregation. Even so, there is a record of a local magistrate entering the gallery and pushing someone through the rails on to the floor during a service.

Most of the chapels, as we usually call them, in our towns to-day were built in the early nineteenth century, which was a time of great interest in preaching. Outside, except for elaborate entrances, they



Like the church on page 23, these two buildings have plain surfaces with a few ornamental details only. They are sometimes designed so that they can be used as church halls, too.

were plain, and inside they were not supposed to have any ornament to distract attention from the preacher, who dominated the congregation from his big pulpit. These chapels were made to hold large congregations and usually have wide galleries on three sides. Later on, the Victorian chapel builders, like the Victorian church builders, often imitated the style of the Middle Ages.

Many of the modern Free Churches carry on the tradition of the earlier buildings with good proportions and little ornament.

Almshouses and Hospitals

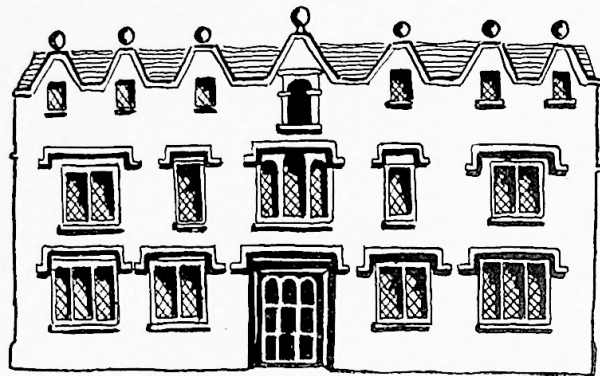
THESE buildings, together with town and market halls, usually have the date when they were founded written over the front door. During the Middle Ages the monks cared for sick and old people in the infirmary of the monastery. After the Reformation wealthy people sometimes left money to found an almshouse, or "hospital" as it



15th century hospital



16th century timber hospital



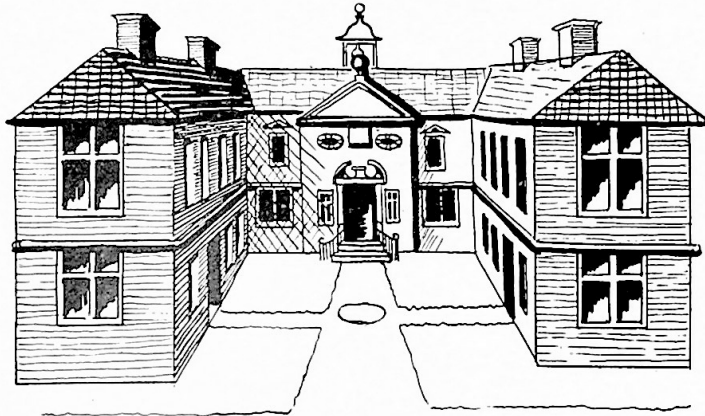
16th century stone almshouse

was often called, for the poor. This continued to be done until the nineteenth century, so that you may find almshouses of all styles from half-timbering to heavy Victorian red brick. They were often one-storey or two-storey buildings grouped on three sides of a square.



17th century almshouse of brick

Sometimes money was left to a church so that a number of poor people living in the parish could be given a small sum every year, or food or clothes could be distributed. In St. Albans Cathedral there are three bread hatches dating from King James I's reign, into which



Georgian infirmary

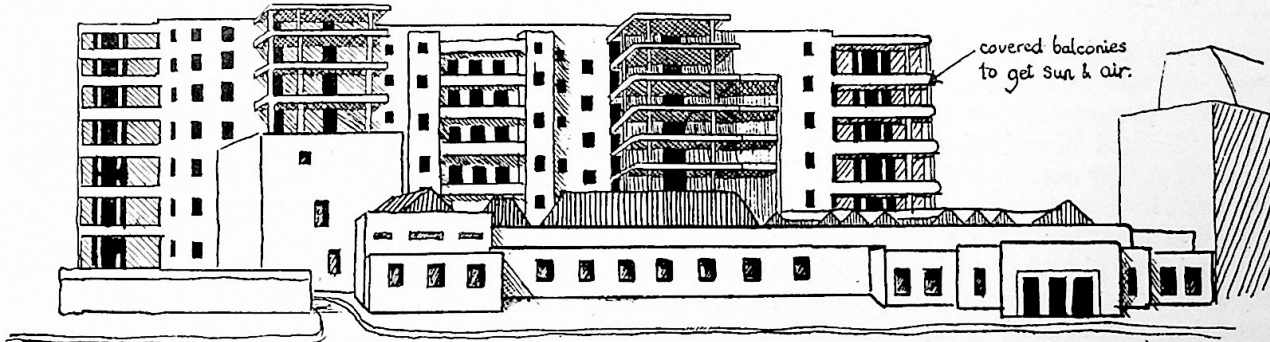
a local baker still puts loaves every Saturday to be given to twenty poor women. This bequest was made in 1628. You may find details of these gifts printed on boards in church porches. (There is a fine example in Ruislip, Middlesex.)

Most "hospitals," as we understand the word, date from the eighteenth century, when a few people began to believe that it was right to care for the sick of all ages in special buildings. The growth of towns has left these dreary, and often inconvenient,



Victorian hospital

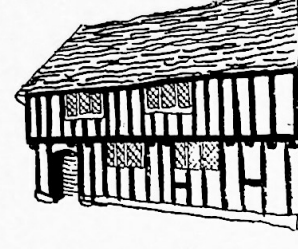
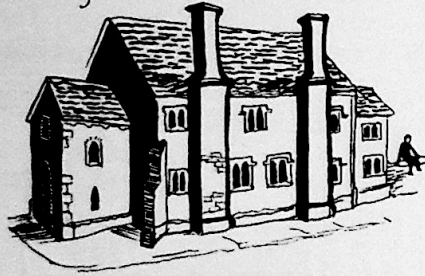
buildings in districts surrounded by shops and warehouses in busy, noisy streets. Modern hospitals, set in large grounds on the edge of the cities, are plain blocks with balconies and verandahs which help to make their walls look lighter.



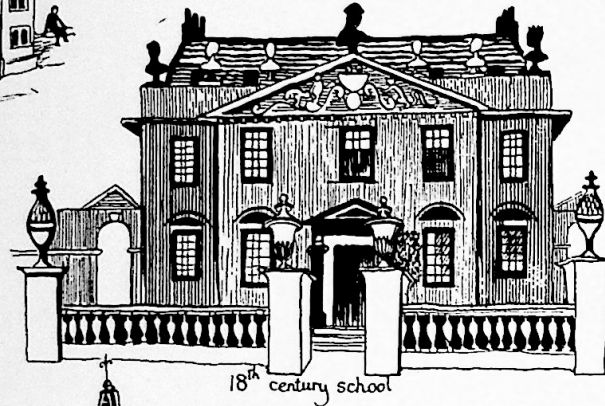
Twentieth century hospital

Schools

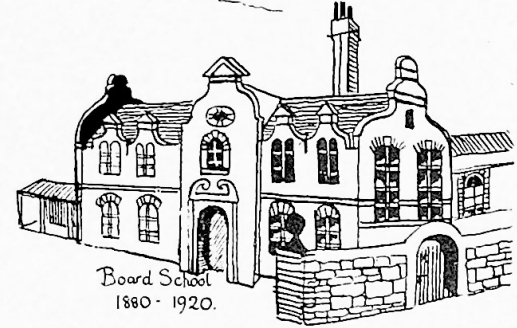
15th century school



Grammar School
of the
16th century

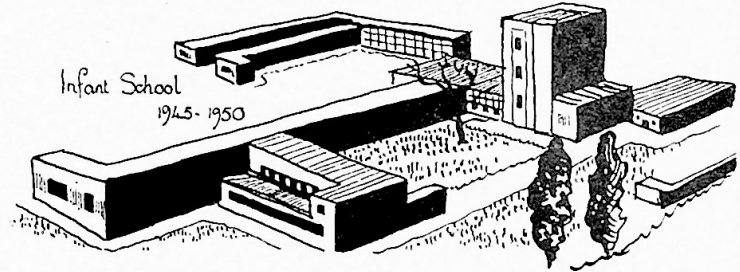
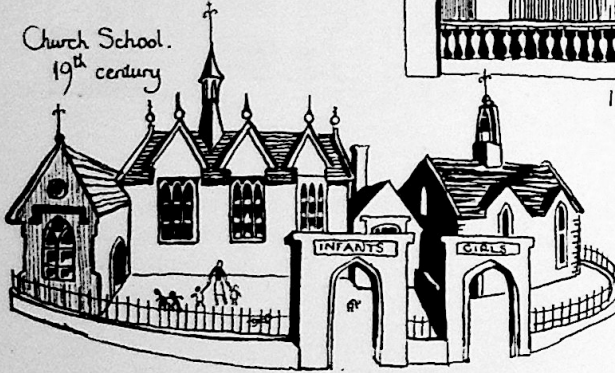


18th century school



Board School
1880 - 1920.

Church School.
19th century



Infant School
1945 - 1950

BEFORE the Reformation, schools, like hospitals, were run by monks. Later, when some monastery churches became cathedrals, their schools often continued in use. New grammar schools were founded by rich merchants in the reign of Edward VI and Elizabeth. These were often one-room buildings. When they were started all kinds of boys attended them, but there was no law to make anyone go to school.

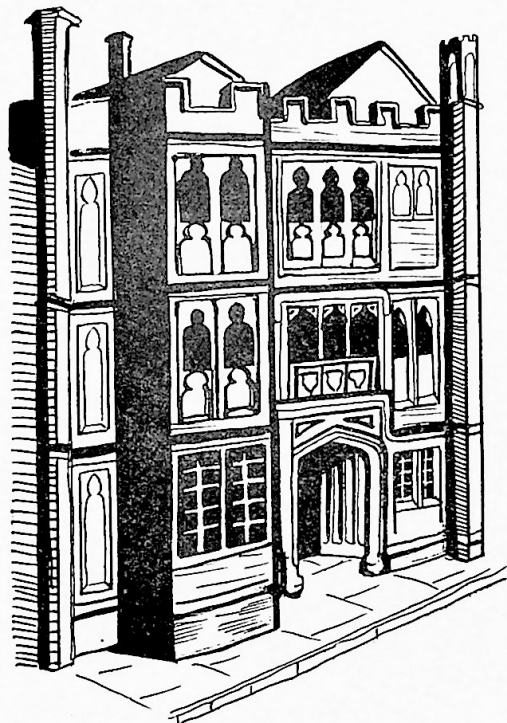
In the eighteenth and early nineteenth centuries many people were shocked because poorer people never learnt to read. So schools were built by different church authorities. But most people were too poor to let their children attend them, not because the fees were big

but because they wanted the wages that their children could earn to help buy food.

Then in 1870 the law was passed which laid it down that all children must go to school for a time at least, and hundreds of schools were built all over England. In the sixteenth century Dean Colet thought about large windows to let in sunshine and air when he was planning St. Paul's School in London. The nineteenth-century designers did not often bother about such things. Most of their schools are still used. Gradually designs improved and to-day buildings are especially planned for the age of the children who are to use them.

Inns and Hotels

IN the Middle Ages, travellers who were fussy about clean beds and good food stayed in the monasteries, where the monks looked after them, as another of their many jobs. Many large monasteries had special hotels built for their guests to stay in. One is "The George" at Norton St. Philip, Somerset, which is made of timber and plaster and is almost the largest building in the village. There is also "The Angel" at Grantham, a stone building erected in the Middle Ages, which stands on the Great North Road from London and must have been busy looking after travellers during every day of its long life. King John is said to have stayed there on his way to sign Magna Carta. "The Angel" is very much like "The George" at



*A Medieval
Pilgrim
Inn*

*A
fifteenth
century
inn yard,
with
galleries
above*



Glastonbury, which you see in the picture on the left. Both of them were built by monks.

Tudor inns were usually built on three sides of a courtyard, with wooden gates occupying part of the fourth side. In Elizabeth's reign, when the London theatres were closed in the summer because of the plague, the companies of players toured the country and acted in these inn yards. The galleries were the best place to watch from, but if you stood in the courtyard it was easier to slip away before an actor came round with the collecting box. The "New Inn" at Gloucester is a Tudor inn of this type; it was first built in 1450.

When Celia Fiennes was going on her journeys she liked to stay with friends or relations whenever she could, and when forced to put up at an inn used her own sheets. She complained about her bills too, though she could have had bed and breakfast at "The Mitre" in Oxford for 3s. 0d.

Poor people went to ale-houses for refreshment. These buildings have long ago disappeared from our towns, but there are small inns in the country which have stood since the fifteenth century at least. There was an inn on the site of "The Chequers" at Tonbridge in Kent in 1264.

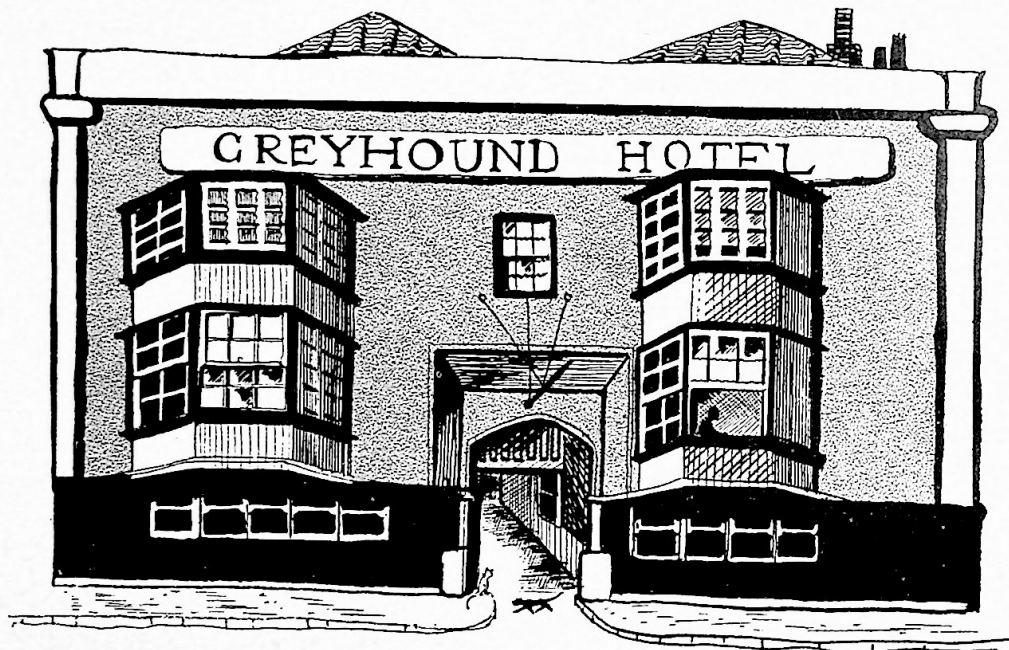
To-day most public houses have a name and a sign hanging over the front door. Until the seventeenth century the small ale-houses hung out green branches to advertise their wares; only the larger inns had signs. "If they be graced with a sign complete, it is a sign of good custom," said a writer in 1632. "In these houses you shall see the history of Judith, Susanna, Daniel in the lions' den, or Dives and Lazarus painted upon the wall."



16th century
timber built Inn

Most public-houses are named after famous people, like Lord Nelson, and their names should tell you when they were built. Others, like "The White Hart," refer to the badge of a great nobleman, and may be very old. The White Hart was Richard II's badge. "The Royal Oak" was so named because Charles II hid in an oak tree after the Battle of Worcester. There are dozens of these names and they make another interesting collection. "The Trip to Jerusalem Inn" claims to be the oldest in England. It is just outside Nottingham Castle, and is so named because in it the Crusaders drank success to their journey when they set off with Richard the Lion Heart in 1189.

This inn has an eighteenth century front but is much older behind





An eighteenth century coaching inn, with a high arch to admit traffic

Coach traffic increased so much that inns became very large

Roads were improved in the eighteenth century, so that travel became quicker, cheaper, and more comfortable than it had ever been before. Inns with big stables were needed, because the long-distance coaches changed their horses at different stages of the journey. While fresh horses were being harnessed the travellers had a meal. "The usual coach dinner," said one passenger, "a coarse, fat leg of mutton, roasted to a cinder, a huge joint of boiled beef, underdone, and gritty cabbage." But other people praised the "gelatinous veal pies" and "colossal hams." The entrances to many inn yards were low archways, which would not allow a coach to pass through, so new entrances had to be built. At the same time many old inns were enlarged and refronted. But the railways came and put an end to the coaches. The inns were deserted

until the motor-cars made them busy again in the twentieth century.*

The queer-shaped little toll-houses, which you may see at the sides of the main roads leading out of the town, remind us that there used to be gates across the roads. These were opened by the toll-gate keeper, who collected a toll from the people who wished to go through on horseback or in their coach. The money was used to pay for the repair of the roads.

* See *Transport Trade and Travel through the Ages*, in this series.

Regency and Victorian Hotels

At the beginning of the nineteenth century, it was still fashionable to drive by fast coach, and handsome inns were built to accommodate the travellers.

Square red-brick railway hotels and public-houses were built near most railway stations in the 1840's. They were not very inviting

buildings, and, being close to the smutty trains, they were usually dirty. Victorian public-houses in towns were often elaborate buildings, with carved plaster-work on their fronts, and patterned frosted glass in their windows.



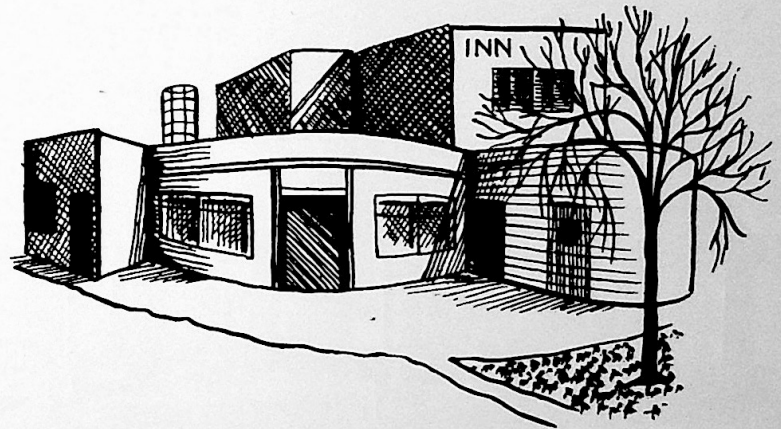
Twentieth Century Inns



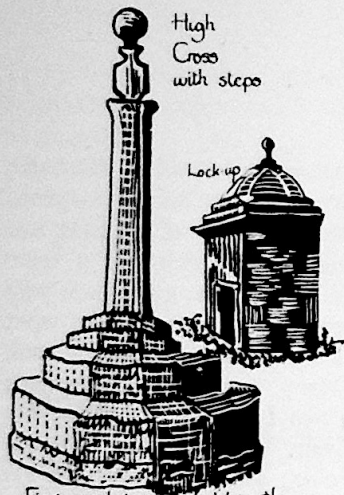
Between 1910 and 1935 public houses were often built in a past style to attract customers. The left-hand building imitates Tudor timbering, and the other the ornamental plaster and brickwork of old Flemish houses.

To-day you can see road-houses and public-houses built in all styles of architecture. Some of them are good copies of old buildings, others are very modern structures. Many of them have been built by brewery companies. These companies now own most of the old inns and look after them very well. Road houses are now built in the country for the use of motorists, much as coaching inns once served coaches. They provide meals, accommodation, petrol, and sometimes swimming and dancing.

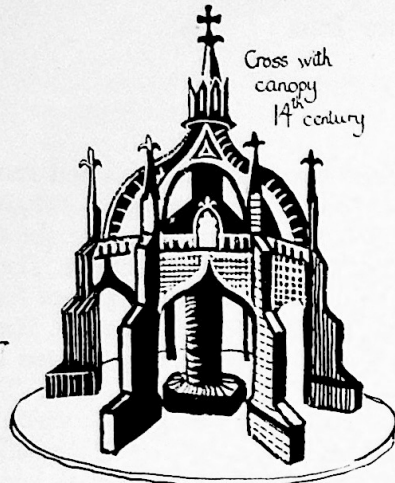
Some inns may be hotels and restaurants, but all of them are places where people can go to talk, as they have been throughout their history. To many people the most famous of all inns was "The Mermaid" in Cheapside, London, of which not a trace remains! It was the meeting place for some of the great men who lived in Queen Elizabeth's reign. Here is one description of what happened there, written by Thomas Fuller, who published a book called *English Worthies* in 1662. "Many were the wit-combats betwixt him and Ben Jonson; which two I behold like a Spanish great galleon and an English man-of-war. Master Jonson (like the former) was built far higher in learning; solid, but slow, in his performances. Shakespeare, with the English man-of-war, could turn with all tides, tack about, and take advantage of all winds, by the quickness of his wit and invention."



Markets & Market Places



First markets were held in the open space round the High Cross



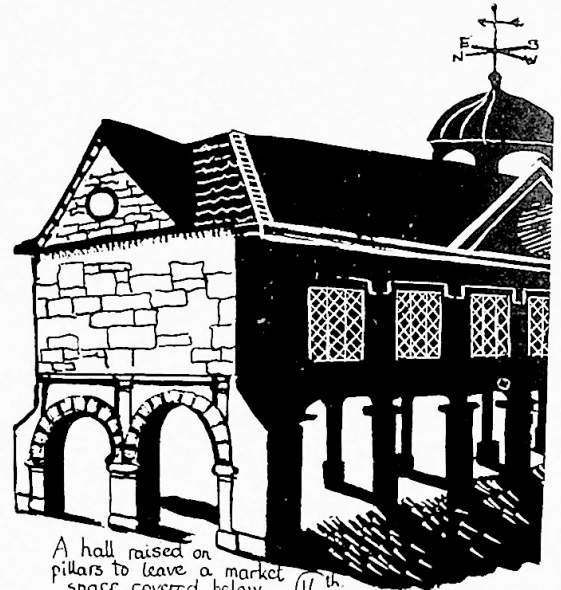
MARKETS used to be held on any convenient open space in a town, whether it was a street or a square. As the towns grew larger most of the street markets were stopped because the stalls interfered with traffic, but some country towns are lucky enough to have a wide main thoroughfare where the booths can still be set up. Annual fairs were usually held in churchyards or on monastic land. Strict laws governed markets and fairs and offenders were put in the stocks or pillory, which were set conveniently near. One man was put in the pillory because he sold "potts of strawberries, the whyche the pott was nott alff fulle, but fylled with ferne." Large towns had special markets for different things like fish and poultry; the Poultry Market at Salisbury had a special little market cross under a tiled canopy.



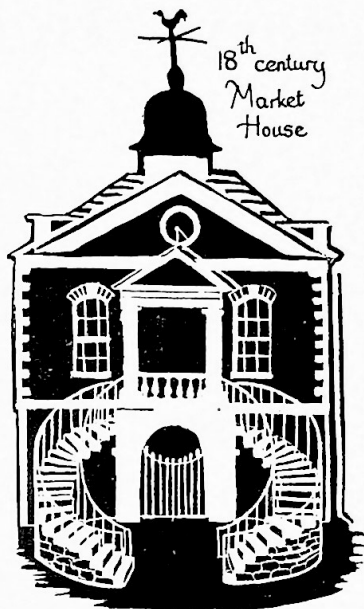
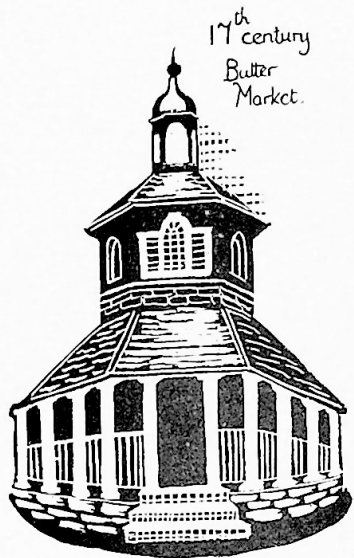
More elaborate covering
roofs with rooms in them



15th century.



A hall raised on pillars to leave a market space covered below. 16th



As the wool trade grew, important buildings were put up in which merchants could buy and sell wool and cloth. They usually consisted of a hall supported by pillars and covering a paved space where sheep might be sold, or bales of wool stacked. There are examples of these halls in the Cotswold wool-towns of Tetbury and Chipping Campden which were built in the sixteenth and seventeenth centuries.

Market halls were built in the eighteenth century which were completely covered in and large enough to house a variety of stalls. The buildings with iron frames and glass roofs, like Covent Garden, which we find in the middle of many industrial towns, were built in the nineteenth century. There are still open-air markets in our biggest towns; the Bull Ring in Birmingham is so crowded with stalls on a Saturday that it is difficult to cross it, and it is even more difficult to push one's way down Petticoat Lane in London.

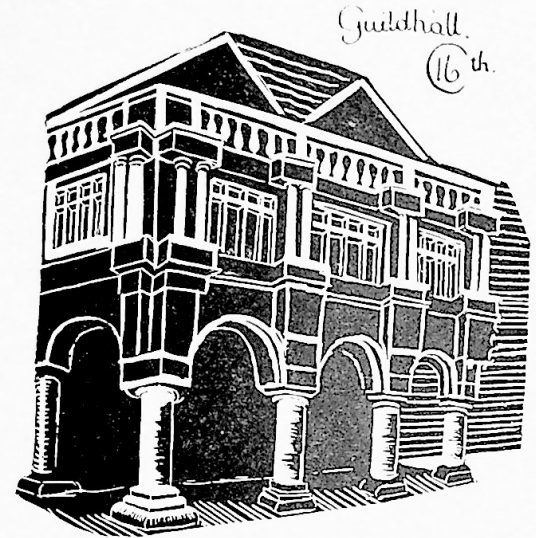


Guildhalls and Town Halls

Mediaeval Guild Hall



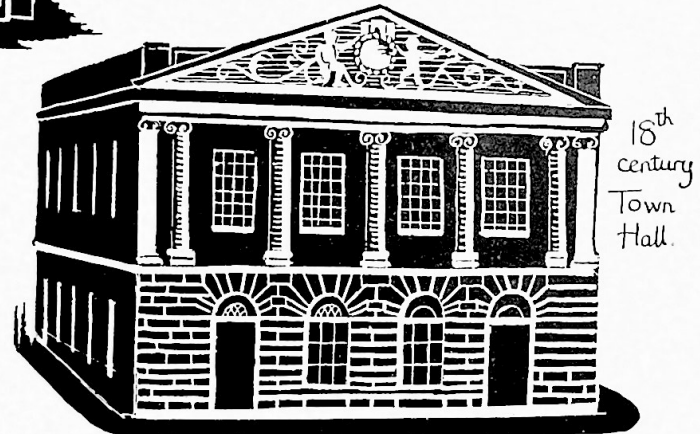
Moot
Hall
late
17th
century



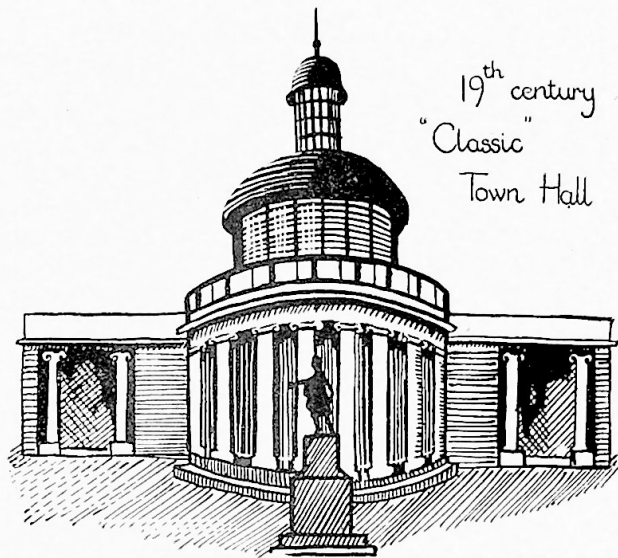
Guildhall.
16th.

TOWN HALLS were first of all meant for meetings of the town council only. The medieval town gilds had their own halls, most of them probably half-timbered like the Merchants' Hall in York, which still stands. In London many of the great City Livery Companies still have their halls, mostly built in the eighteenth century. Some town halls were built in the same way as the market halls, being supported by pillars over an open space. These were all quite small, because the business done at the Town Hall did not require many people.

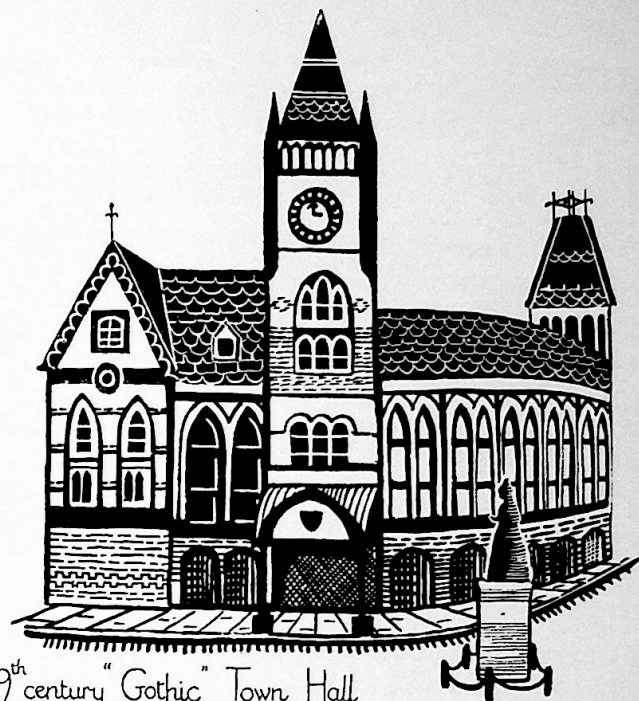
Sir Christopher Wren is said to have played a trick on the councillors of Windsor who asked him to design a hall for them. When the design was brought to them they objected that there were no pillars



18th
century
Town
Hall.

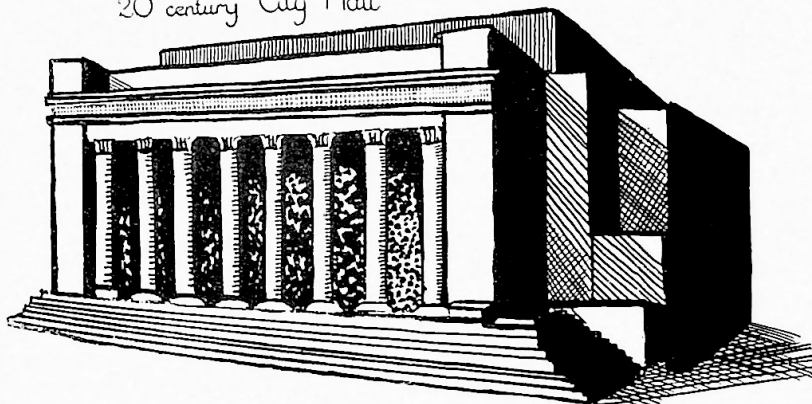


19th century
"Classic"
Town Hall



19th century "Gothic" Town Hall

20th century City Hall

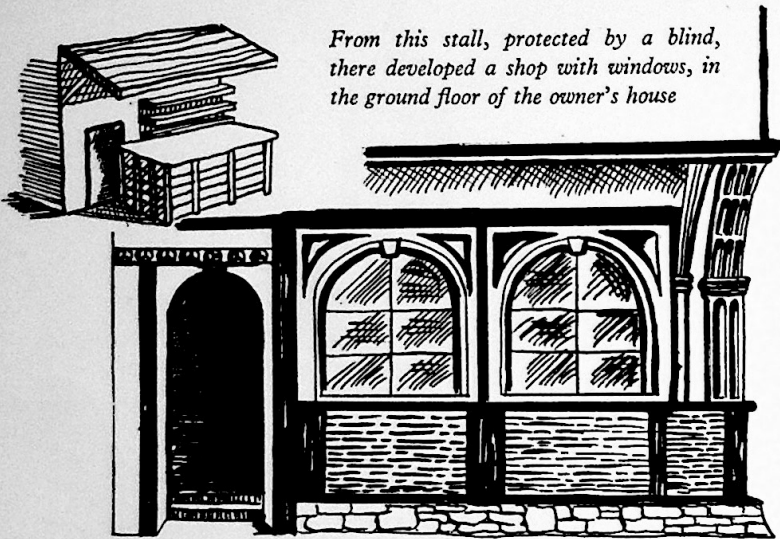


to support the roof so that it would certainly fall down. When put in some pillars. Many years later, when the hall was thoroughly cleaned, it was discovered that there was a space between the tops of the pillars and the roof!

Rather fewer new town halls were built in the eighteenth and early nineteenth centuries, because town councils were very lazy at that time and did little except hold feasts for themselves. Dances and assemblies, as they were called, were held in many of these halls.

The Reform of Parliament after 1832 led to reform of the town councils too. From that time on the Council House has become an increasingly important place in the city. As council work has increased, more and more people have had to be employed and offices found for them. To-day architects are designing impressive Civic Centres for the large cities, that is groups of public buildings with the Town Hall in the middle.

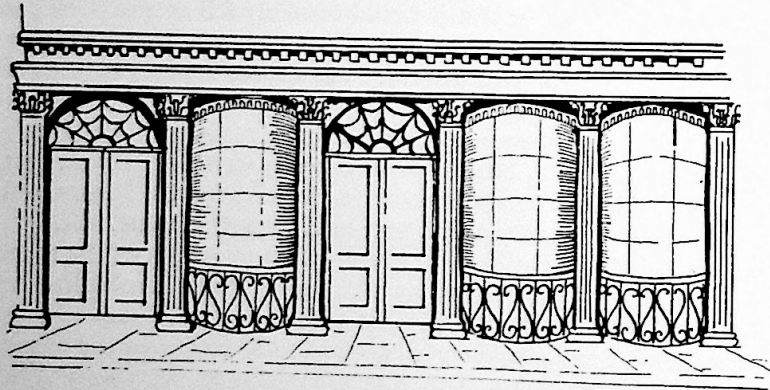
Shops



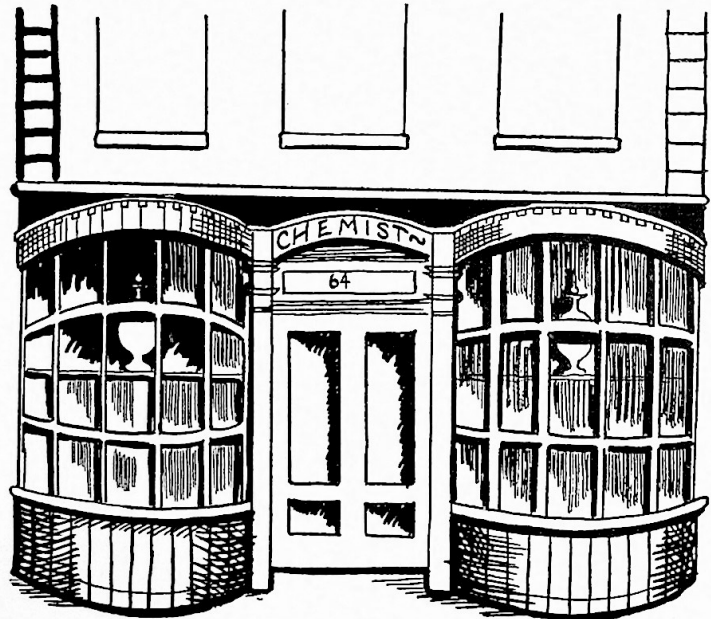
From this stall, protected by a blind, there developed a shop with windows, in the ground floor of the owner's house

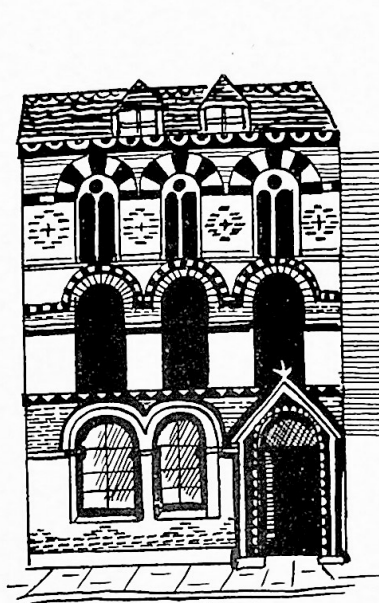
IN York there is an old street called the Shambles, where you can see what medieval shops looked like. They were two- or three-storey half-timbered houses, the ground floors of which were used as shops. The shop "window" was a large wooden shutter which let down during the day and served as a table on which to display goods. When raised at night it closed the shop. Tudor shops were similar, though some of them did have glazed windows. In the eighteenth century the window was curved into the shape of a bow, giving more space to show what was for sale, but the shop was still no more than a room. You will find many of these still in use.

Shop fronts like this were designed in the early eighteenth century when so much building was carried on



There are thin, elegant pillars and window bars in late eighteenth and early nineteenth century shops

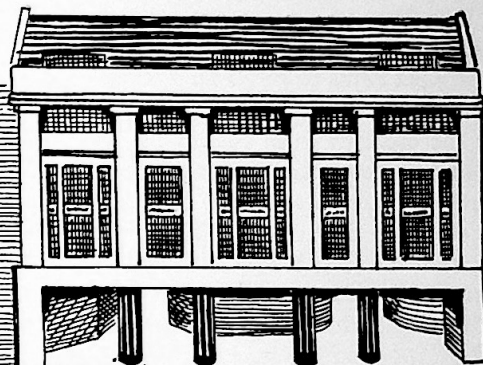
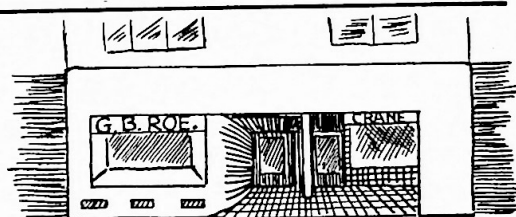




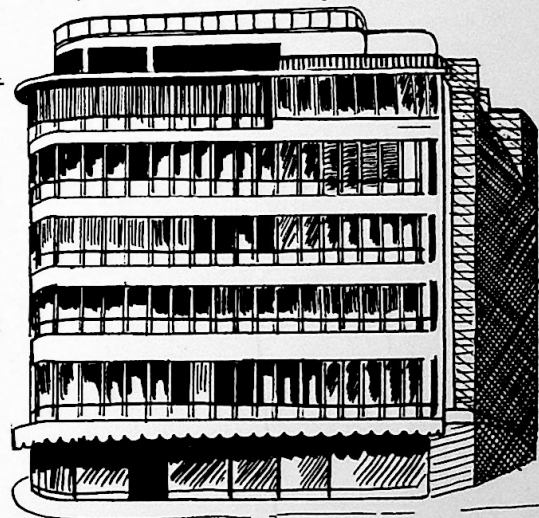
19th century shops are in the "Gothic" style sometimes,



and sometimes they are in large houses with windows in the lower part



In the 20th century large windows let in light and display many goods



In the nineteenth century shops in the towns grew larger, and for the first time a whole block of buildings might be used for one store, giving much more room for display and trade. The block was usually a group of dwelling-houses; the ground floors were turned into the shop; the rooms on the first floor were used as show-rooms, and the top floors for store-rooms. Perhaps the assistants' rooms were at the top as well, because in those days many assistants lived on the premises. The fronts of these buildings were very heavy-looking, like most Victorian buildings. To-day we have huge departmental stores which have been specially built of brick or concrete, equipped with great windows and wide floor spaces.

Architects sometimes design banks and post-offices in seventeenth and eighteenth century styles. There are many red-brick post-offices, recently built, which look from outside like seventeenth-century

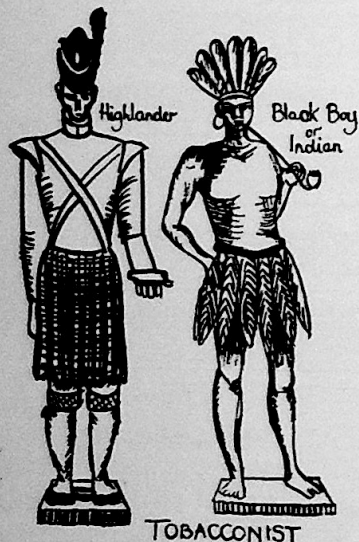
With present-day building materials the design of a shop can be varied to suit either a small business or an immense store with many departments and café and roof-garden.

mansions. They look very pleasant. As these buildings want plenty of light, but need to protect rather than display their goods, the seventeenth-century windows, with their small panes of glass, do very well.

Shop Signs and Warehouses

TO-DAY most shop windows are large enough for you to see at a glance what kinds of goods are for sale. The shop fronts of long ago were very small, and three or four people looking in at once would hide the contents from passers-by. Even if the name of the shop was written above the window, very few of the poorer people could read. So shopkeepers used to hang signs over the door to show the kind of goods they stocked. These were painted like inn signs and hung from an iron bar which creaked as they swung in the wind. A street of shops cannot have been very peaceful at night when a gale was blowing! Sometimes a man would hang above his door an actual model of the goods he stocked.

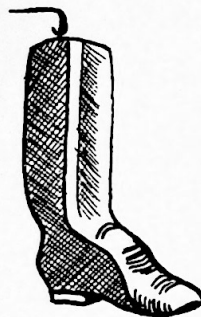
Large warehouses stored goods in bulk from which the shopkeeper could choose his wares.



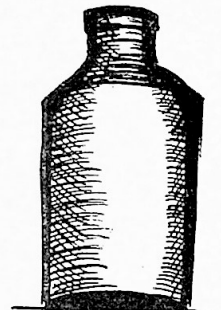
The Golden Fleece
- a draper ..



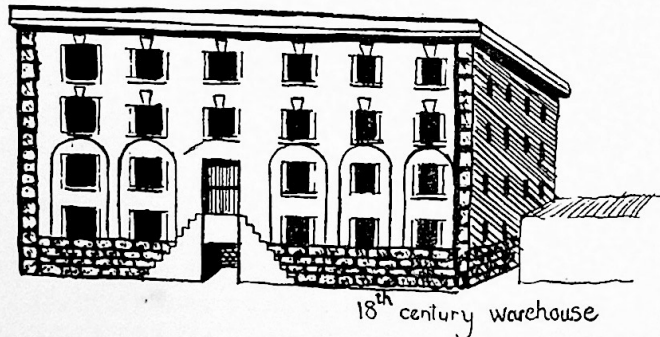
A Locksmith



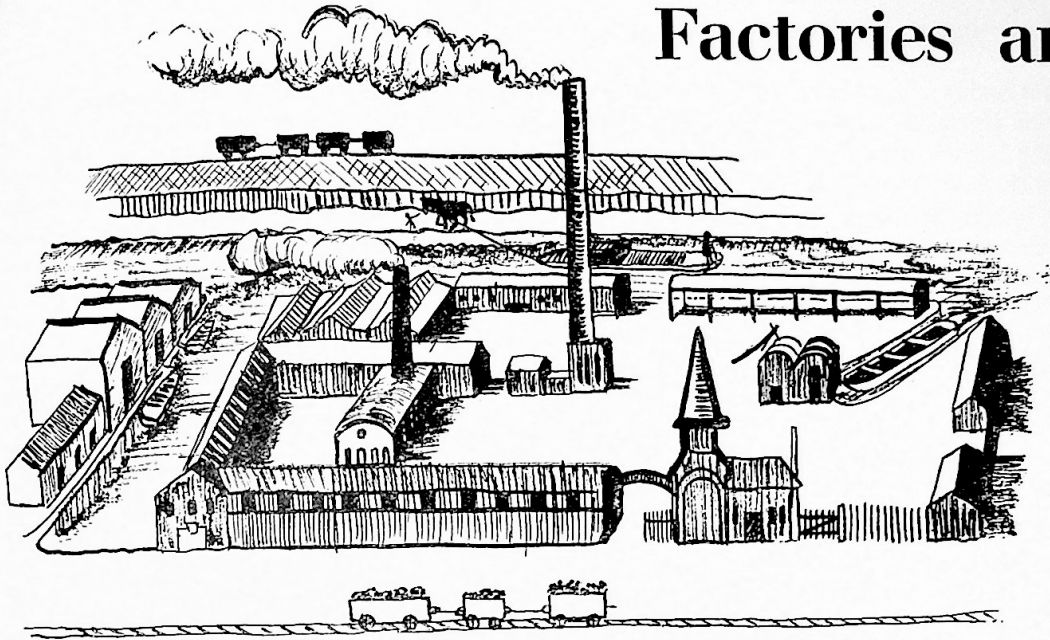
Bootmaker



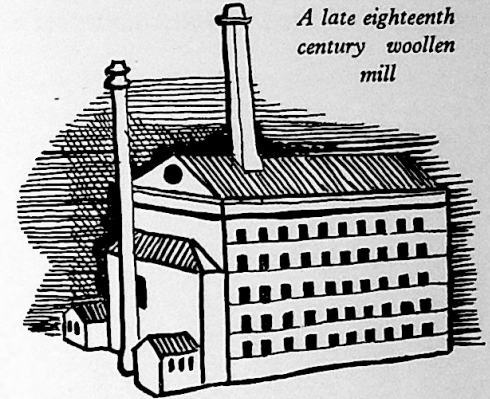
Tea Canister —
a tea merchant or
a grocer.



Factories and Storage

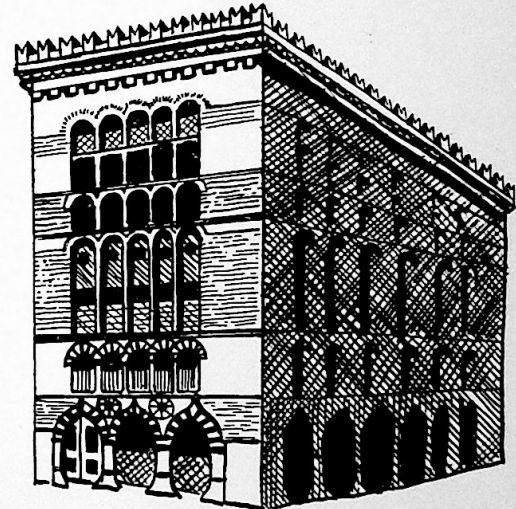


An early Victorian galvanising works. A canal and railway run close by to transport the heavy goods



A late eighteenth century woollen mill

THE first factories were built at the end of the eighteenth and beginning of the nineteenth century. They were brick or stone boxes to shelter machines and their attendants. Light and air were considered unnecessary for the well-being of the workers, space for more machines was what was wanted. You will find grim grey-stone mills in the North of England, the earliest standing deserted by the streams which once supplied their power. When steam replaced water power, the factories were rebuilt on the main roads or canals, or close to the railway lines. In the old southern wool-towns you will also find small factories which were built when hand weavers could no longer compete with power-driven machines. At Witney the famous blankets are still manufactured in a town which the wool trade made rich in the Middle Ages.



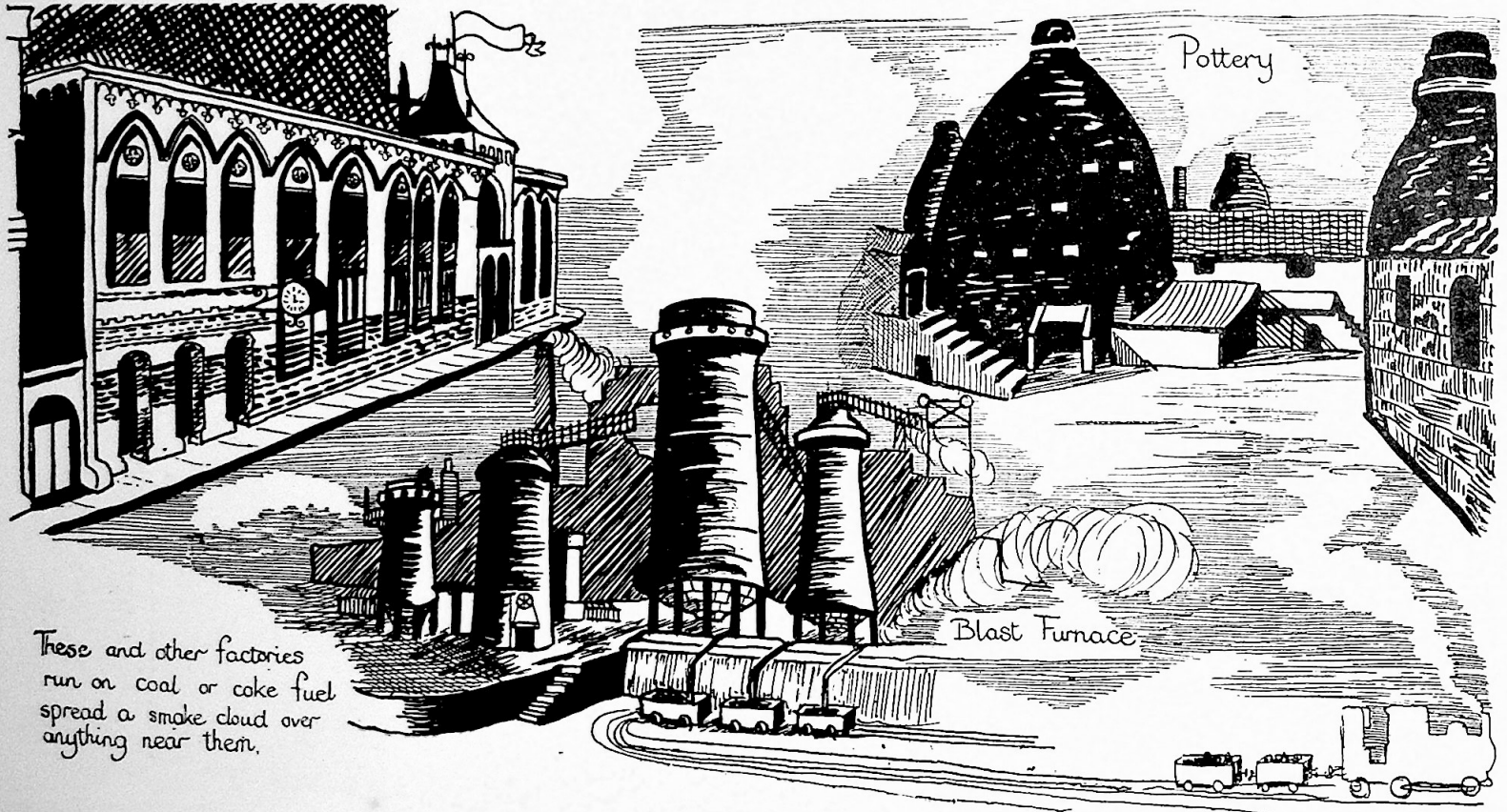
19th century granary

Nineteenth Century Factories

YOU may see some odd factory designs! In London a cigarette factory has a frontage which tries to look like an Egyptian temple, complete with stone sphinxes. Outside Chipping Norton there is a queer erection of eighteenth century appearance, built round an elaborate central chimney. These factories are for light industries only.

The Factory Acts (the first important one was passed in 1833)

limited working hours and also gradually introduced better working conditions, enforced by Government inspectors. To-day there are definite rules about light, air, space, security, etc., in factory buildings. Modern factories are more pleasant-looking places. Some of the best are those constructed just before 1940 on the edges of our great towns, or in the garden cities like Bournville.



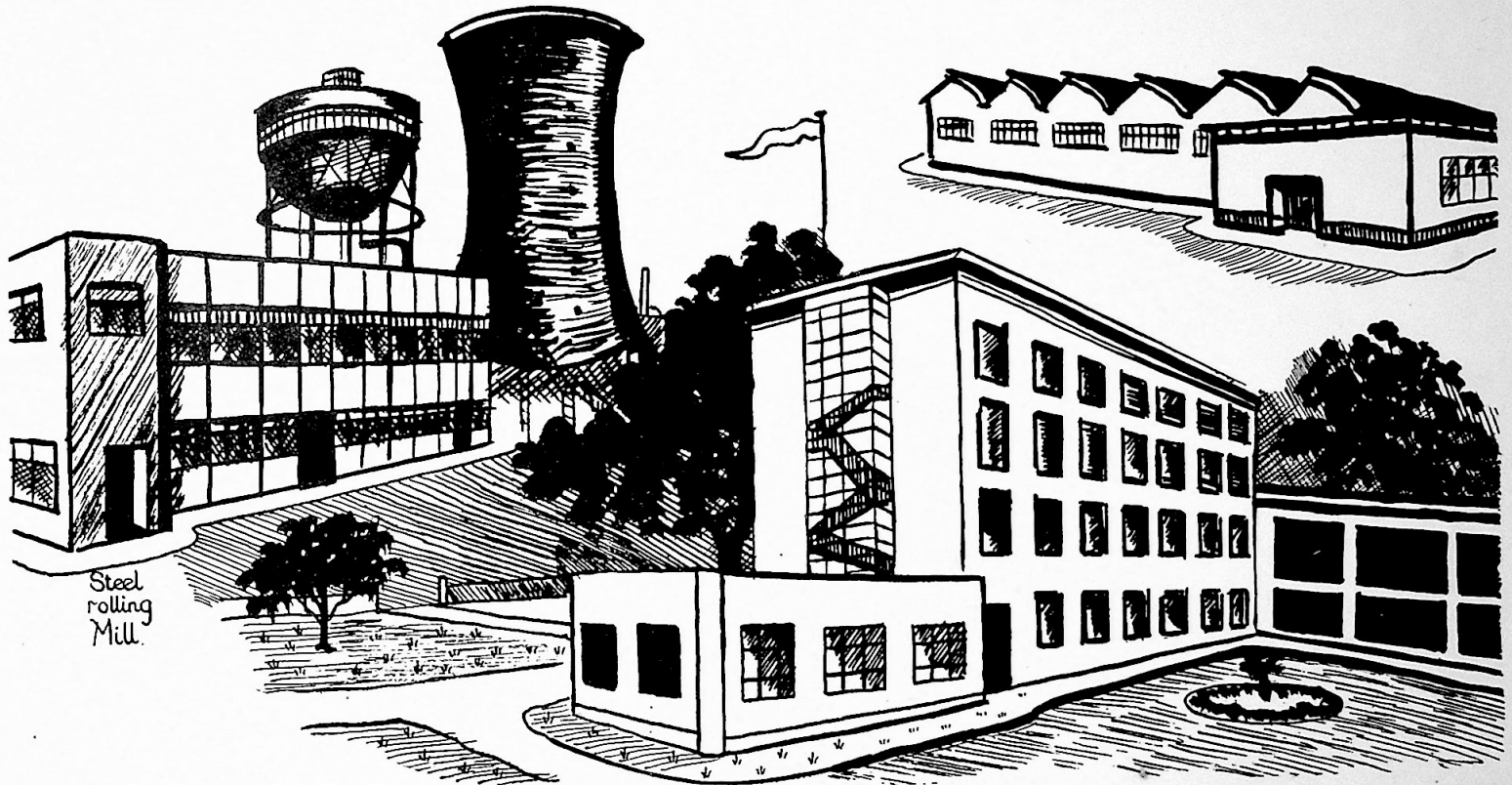
Twentieth Century Factories

TO-DAY architects try to design factories which are as efficient as the machines they house and as pleasing to the eye as possible. One of the problems of town planning to-day is choosing the best sites for these buildings. Many towns have an old factory area in the centre, but new ones are put outside on the main roads.

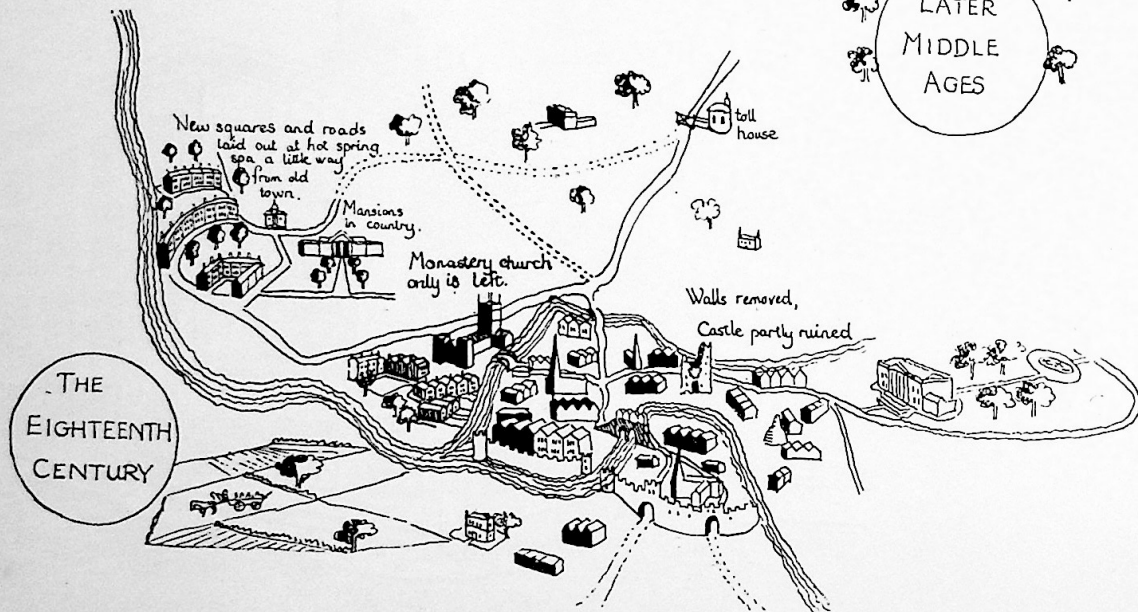
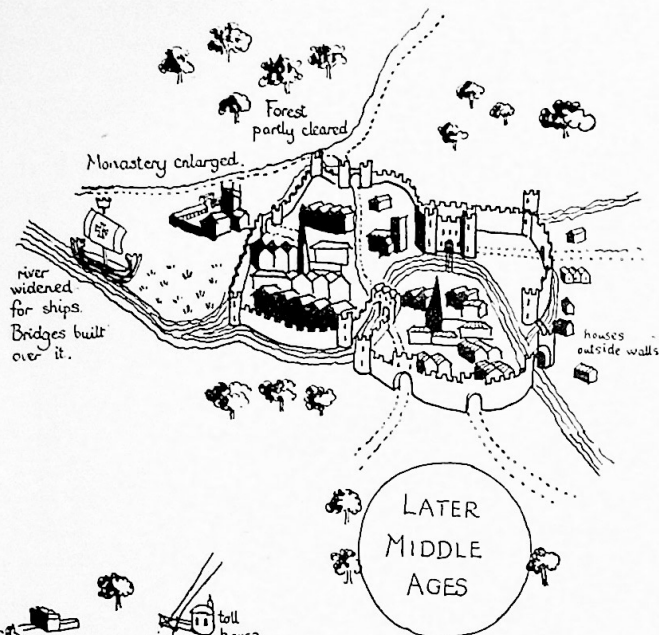
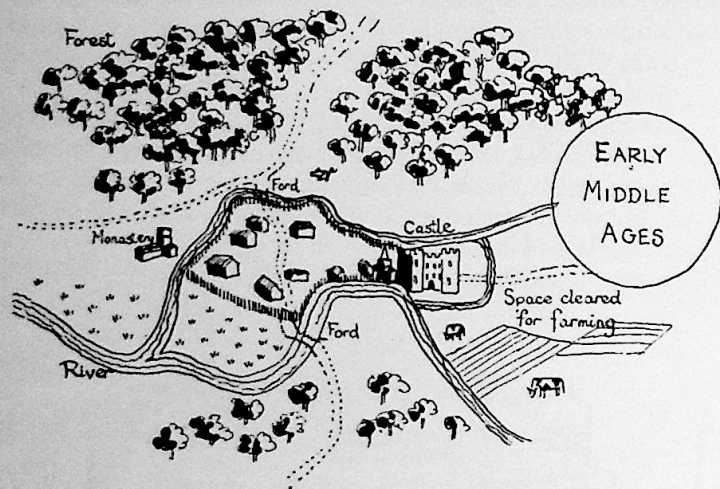
The "factory" garden cities, like Bournville and Port Sunlight, are the achievement of great business firms anxious to make the lives of their workers as pleasant as possible. These places are small towns grouped round the factories, so that the workers do not have

to spend hours travelling to and from their work. There are gardens, tennis courts, swimming pools, etc., all planned so that everyone can easily reach them. Each of these "factory cities" is on the verge of a large town, but independent of it.

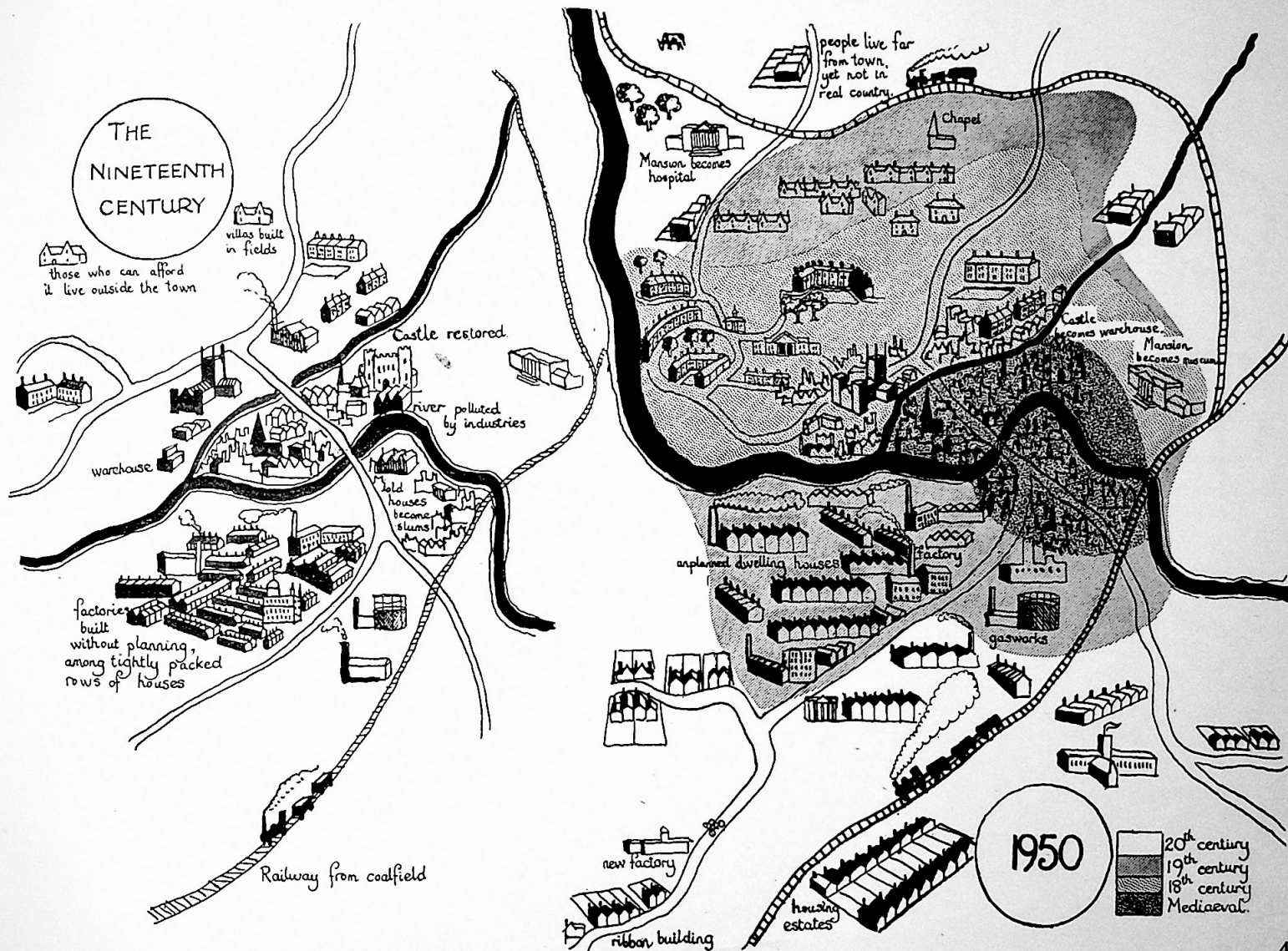
To-day there are plans for more of these small towns, but they are not to be dependent on the enterprise of a single big firm. Most people think that our industrial cities are too big and should not be allowed to grow any more, so these "satellite towns" will be built instead. People will be encouraged to move to these towns, and business-men to build factories in them.



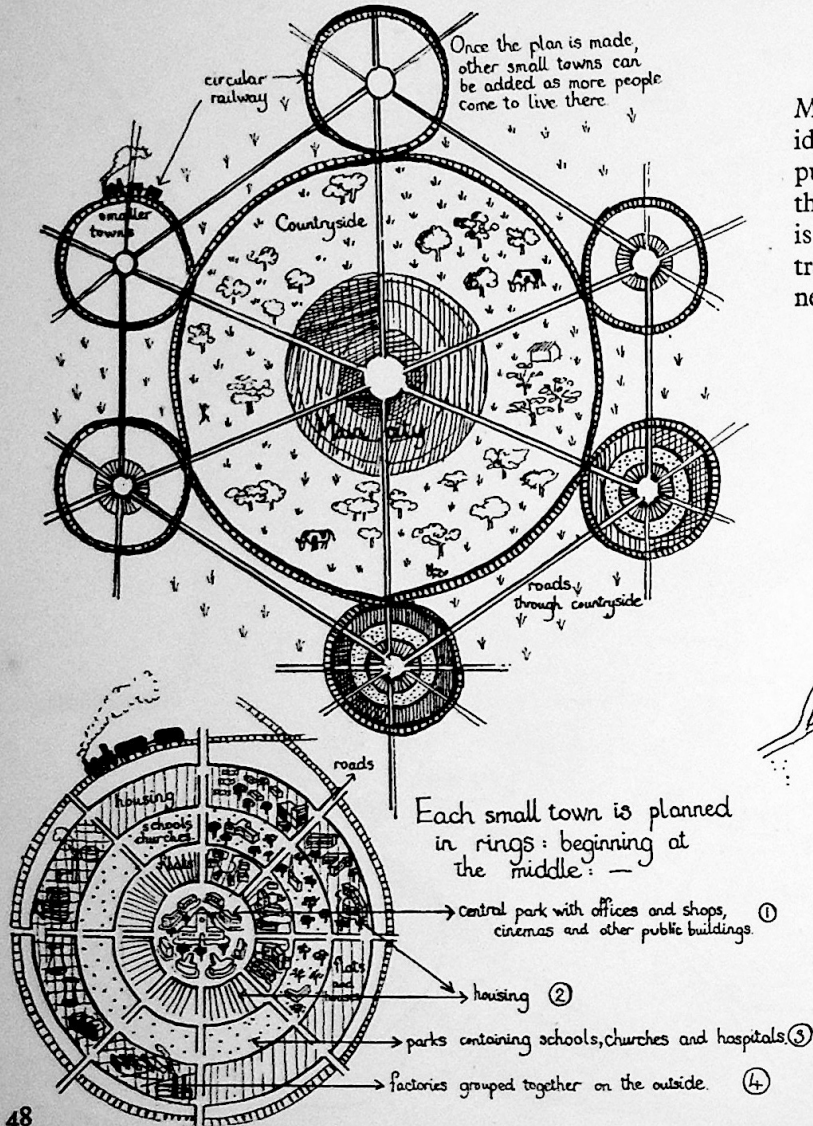
How Our Towns have grown



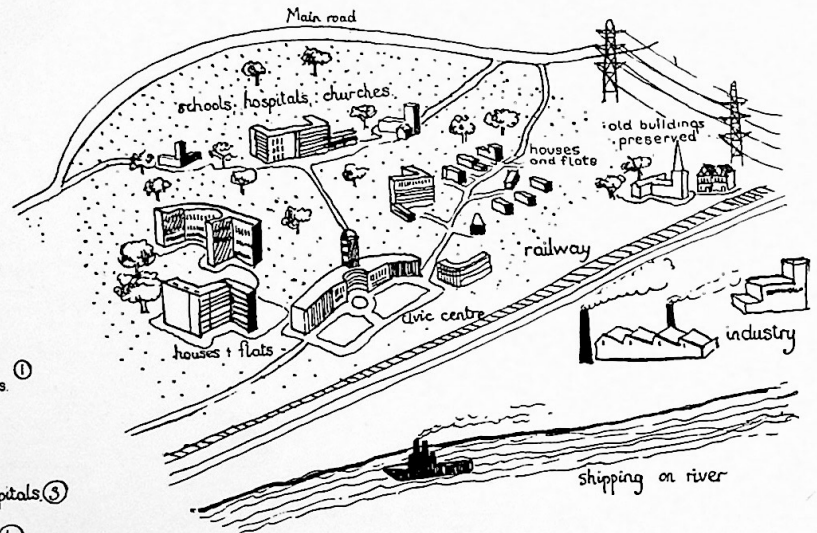
and overgrown



and how they might be planned



MANY ways are suggested. Here are two of them. In both the main idea is to build towns with separate parts for housing, industry and public buildings. Space is saved by arranging these compactly, and this space can then be laid out as parks and gardens. The countryside is not spoiled by scattered houses or factories, less time need be spent travelling to work or to the shops, and grass and trees are reasonably near everyone.



Things to do and find out

1. Describe how you can tell an old half-timbered house from a modern one.
2. Collect all the pictures and photographs of half-timbered buildings that you can find from all over the country and write down all the different ways there were of filling in and decorating the spaces between the beams.
3. Invent a conversation in which a man putting up prefabricated houses explains what he is doing to an Elizabethan master-carpenter.
4. Find out what building materials are found near your town or village and make a list of all the buildings within reach in which these materials are used. Add the century in which each was built, if you can find it out.
5. From the geological map in an atlas, see where else your local kind of stone is found.
6. If you are near a stone yard, make a drawing of the way in which the blocks of stone are shaped. Must they be cut and laid in any particular way?
7. Keep a notebook for pictures and drawings of all the different fanlights, doorknockers and footscrapers which you notice.
8. If you find ones like those on pages 6, 7 or 8, see if the house has been altered since it was built. For instance, are there any blocked-up doors or windows; or have differently shaped doors or windows been put in, so that they do not match the others? When do you think these alterations were made?
9. Make a concertina-shaped book with pictures of doors and windows of different periods. Using a book on costumes, draw a person in the clothes of the correct time beside each doorway (or if you find this difficult just a head looking out of the window in the proper head-dress or hat).
10. If you could choose to live in one of the houses drawn in this book, which would you have?
11. Which is the oldest church in your neighbourhood?
12. If you can find a church built before 1700, go round it, both inside and out, making a list of doors, windows, pillars, pulpits and so on. Then arrange the lists with the latest-built things last. If you can find a plan of the church you will be able to correct your list from it.
13. Are there any old monuments in the church or churchyard to families which are still well known in the neighbourhood?
14. What is the earliest monument you can find?
15. How much older is the church than the oldest Nonconformist chapel in your neighbourhood?
16. Are there any old almshouses near you? Draw a plan showing how they are arranged. When they were originally built, do you think they were on the edge of the town or near the middle?
17. Find out all you can about the man who founded them. Is he or any member of his family buried in the local church?
18. When were the almshouses founded, and how much money was left for their upkeep? Who is responsible for them now?
19. When was your local hospital built? Do you think it was built to be a hospital?
20. Visit about six schools in the neighbourhood. Make a drawing of each and arrange the drawings in order of age, the oldest first.
21. Make a list of the changes you notice in the way in which schools have been built at different times.
22. Imagine that you are an inn sign. Describe the changes you have seen, from the days when there were only packhorses on muddy tracks, until the present time.
23. Say how the inn has been altered to suit the changing times.
24. See if you can find any street names which show that there was once a market in the neighbourhood—or perhaps it is there still?
25. When was your Town Hall built?
26. Do you think it was designed to serve its present purposes? Is there, for example, a civic restaurant in part of it? Can you draw a better shape for a Town Hall, taking into account how it is used?
27. Look out for windows and balconies above shops, because the lower part has often been built into the garden of an old dwelling-house and the old part may still show at the side or back. List the addresses of any shops you think have been made out of old houses in this way.
28. If you were allowed to rearrange your town, which of the old buildings would you keep?
29. Would you prefer your town to be laid out in one of the shapes on page 48, or can you invent a better one?
30. Make a tracing from a map of your town or district and outline the different areas of building according to their age. (The 1950 diagram on page 47 is done in this way.) Then visit the places to see whether in any part there are any buildings that are earlier than the rest. Mark any you find on the map.

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